ARCHAEOLOGICAL REMAINS IN KASHMIR.

BY

PANDIT ANAND KOUL,

AUTHOR OF THE "KASHMIRI PANDIT," THE "GEOGRAPHY OF THE
JAMMU & KASHMIR STATE," ETC.

WITH A
FOREWORD

BY THE

Right Hon'ble SIR TEJ BAHADUR SAPRU,
M. A., LL.D., P. C., K. C. S. I.,

AND AN
INTRODUCTION

BY

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FOREWORD.

Pandit Anand Koul has already acquired such well-earned reputation as a writer on the antiquities of Kashmir that he hardly requires an introduction from anyone. Foreign writers have written copiously on Kashmir. Indeed, not a little of our knowledge of the early history of Kashmir is derived from the writings of Greek and Chinese writers and, in modern times, the stock of our knowledge has been considerably increased by the devoted labours of men like General Cunningham, Sir Aurel Stein, Sir Walter Lawrence and Sir Francis Younghusband, to mention only a few. At the same time, it it remarkable that Kashmir should have, from early times, produced, on its own soil, so many indigenous writers, at the head of whom stands the immortal Kalhana. It may be a matter of satisfaction to all lovers of Kashmir that the old tradition still continues, and the Kashmiris of the present generation, among whom Pandit Anand Koul occupies a notable and honourable place, can take legitimate pride in having produced some writers whose interpretation or reconstruction of the early history of that wonderful country, which has been the theme of poets and historians, has earned recognition at the hands of those most qualified to write on the subject.

The *Archæological Remains in Kashmir* by Pandit Anand Koul does not pretend to be a detailed book of history, or even an exhaustive book on the Archæology of Kashmir, and yet it seems to me that, so far as it goes, it is a book which will be found very interesting and instructive. It is a collection of notes which Pandit Anand Koul has contributed, from time to time, to certain newspapers. They are based upon a study of classical books. From Kalhana's famous *Rajatarangini* to Sir Walter Lawrence's *Valley of Kashmir* is a long distance, but Pandit Anand Koul has brought into requisition all the mass of knowledge. What is more, he has "visited these monuments one by one." He belongs to the soil, he has lived all his life in those enchanting surroundings, the legends and the traditions of his country are a part of his inherited consciousness. He may, therefore, well claim the right to present to the world the beauties of his country, its history, its legends and its traditions. As has been well said 'one can no longer be an archæologist by reading books, however intelligent one may be.' Pandit Koul is not an archæologist who has merely read books: he has *seen* what he writes about and has studied their history on the spot. That, in my opinion, invests his little book with peculiar interest.

Those, who are anxious about the history of these monuments, will find much to interest them, while those, who can take a holiday and spend a couple of months in that most delightful part of India will find that their sense of enjoyment has been made much keener by the helpful guidance which Pandit Anand Koul's book will give them.

Pandit Anand Koul speaks of the past of Kashmir in glowing terms. Its monuments bear witness to its past. May its past, may its natural grandeur, inspire the living generation of her sons and daughters to prove themselves worthy of their past and of their inspiring environments, and may it be possible for the present generation to cultivate those noble virtues of political, civic and economic life without which no people, howsoever bounteously endowed with wealth and natural scenery, can rise to greatness in this world, is the the prayer of

Allahabad : TEJ BAHADUR SAPRU.
May 17, 1935.

INTRODUCTION.

The Right Hon'ble Dr. Sir Tej Bahadur Sapru in his general introduction has already introduced the learned antiquarian and writer of this guide book, Pt. Anand Koul, to those eager in the search after the esoteric in things Kashmiri. It is not, therefore, necessary for me to write more about him in the short introduction that he has asked me to prefix to the section dealing with the Moghul gardens of Kashmir.

A Dwija owes three obligations (known as *Yagnyas*) to the community. He has to keep the thread of continuity (*prajatantum mavyavacchaitsih*) of the race from being snapped, by producing a male child (*Pitri Yagnya*); he has to serve the human and other sentient beings by constructing a water reservoir (*Jalashay*) and planting a grove of umbrageous trees—fruit bearing or otherwise (*Bhut* and *Nri Yagnyas*); he has to bear witness to the *Saguna Brahma* of which he is worshipper by constructing a shrine (*Deva Yagnya*). Generally on the arterial roads constructed by Asoka, we find all the three combined—a tank or a *baoli* (step well), a grove of shade-giving trees—some of them bearing fruit—and a shrine generally to Siva and sometimes to Devi or Rama at the top of the flight of steps leading up from the water surface. The place afforded shelter and rest to the travel-weary and the temple bells afforded the necessary relief to his spiritual thirst. Time passed on and this silent votive offering to the community, which was never walled in, was elaborated for the exclusive enjoyment of a prince, a landed magnate or head of a commercial guild. The trees giving shade went into back-ground, giving place to fruit-bearing trees or exotic plants and creepers of an ornamental character. Flower-beds, as in Europe of prerenaissance days, came in later. But the garden described in the Ramayana, wherefrom Sita saw Rama drawn to Mithila to bend the bow or that in which Malati espied Madhava or which later formed the rendezvous of *Abhisarikas* as described in the *Dashkumar Charita*, have the same characteristics. The water reservoir with lilies, the pleasure-houses subservient to the garden wherefrom the elect enjoyed the beauties of nature improved by art, shady trees, fountains, aviaries, lawns, artificial hillocks, bridges and balustraded steps, were all there, as witness the *Baramasi* songs and pictures wherein each of the twelve months gets a characterisation. Therein are mentioned those pleasure-houses—*Sawan* and *Bhadarwak* houses and *Basant Kutis*—in which the damsels of the court disported themselves in individual or group dancing in the celebration of the special festival of each month.

There has, from the beginning, been unfortunately a school of thought which has persisted in belittling all achievments in the artistic line to the credit of pre-Muslim Indians and magnifying the part played by exotic art-impulse in the development of Indian art as seen in its heyday under the Moghuls. Mrs. C. M. V. Stuart, in her book, "Gardens of the Great Moghuls", minimizes the influence of pre-Muslim traditions in the building up of the technique of the Moghul gardens with which we are familiar. She evidently had not studied Section CCIX of the *Adi Parva* and Section III of the *Sabha Parva* of the *Mahabharata*, where, in the city laid out by the architect Maya at Indra-Prastha, there were beautiful tanks, having the semblance of verdure carpets, inviting the curious to walk over when in reality, if anybody stepped on, would get a drenching. On the other hand, there were lawns, laid out of exquisitely trimmed turf, which, when approached, created, at close quarters, the illusion of a pond and checked the pleasure-seeker in his jaunt across them. Artificial forests were planted round the city and there were all kinds of flowering and ornamental trees to delight the visitor. The object certainly was to dazzle the Kauravas and their associates on whom practical jokes were played at every step. There is a passage in the *Vikramorvasiya* wherein description is given of the pleasure-garden of the king. The peacock is shown as *disporting* himself in all its glory in the cool irrigation channels, the flamingoes are there strutting about between the cool waters and the heated upper reaches of the lawn, the bees are crowding on *karnikar* flowers and the tame parrot, in its cage, is shouting out for water to quench its thirst.

It is true that the ancient Indian, like the Chinese, preferred still lotus-bearing waters, pent up within paved embankments, pleasure-houses and trees crowding the garden. There was no attempt made for ensuring running water or *ab-i-rawan* or leaving wide spaces to create the illusion of vastness or enhance the effect of the portion artificially dealt with. The reason was obvious. In both lands water has been plentiful. The river—the symbol of life—each drop a life—lived for the moment and was extinct at the next. It corresponded to the Buddhistic conception of continuity, and the running water was everywhere to bring fertility and rejuvenescence every season. Herein came the difference from Persia which, from the time of the Achemenid and Sasanian Emperors, has set the tone of fashion in the West. There, all is arid sand, until the spurt of the life-giving water turns it into smiling verdure. The area is walled in; the *chashma* is canalised and the river of life is reproduced by directing the water flow through paved channels to a central reservoir. The Chinar which predominates (Omar 's quivering plane) and Saro (Cypress) are there to give shade and symbolise the upward aspiration of the human soul. The fruit trees and flower-beds come in the foreground. The place is individually owned and allows of restricted admission. The water reservoir is rectangular or oblong. The water channel, made of stone or mortar, has wavy or billowy designs and the straight line of channels is broken by cascades intervening—sometimes slanting—giving full scope for the play of ripples and creating the illusion of fishes swimming. Sometimes the fall is vertical and then there are arrangements for placing lights behind the waterfall. Each basin, through which the channel passes, has its scheme of fountains and flower-beds and the Persian has before him—to his satiety—the emblem of immortality and youth the never-ending water and the ever-renewed tree. Here is his *firdaus* or garden or paradise which are synonymous. When the Persian motive was transported by the Moors of Spain to Cardova and Granada or by the Fatimides to Egypt or by the Ommeyads to Damascus, the garden was imported into the main palace. We see instances of this in the *Anguri Bagh* inside the fort palace at Agra and an esteemed friend of mine draws my attention to a palace in Ujjain known as *Kalyadeh* in the basement of which the whole of river Sipra passes.

In Persia, however, the garden remained a thing apart from the main palace and was constructed as a work of art and a place of social reunion for the elect; as Omar Khayyam has it—

"Whither resorting from the vernal Heat
Shall old Acquaintance, old Acquaintance greet,
Under the branch that leans above the Wall."

The same idea is noticeable in Kashmir but the sites selected are old sites presided over by *Nagas* or water Deities which were utilized by the Hindu kings, mentioned in the *Rajatarangini* for planting of gardens. Kalhana mentions grape gardens surrounding the Martand temple. As a matter of fact, Kashmira is given as synonym of grapes. Pandit Anand Koul mentions a garden that existed at the place where the present Shalamar stands. Pravarasena II, the founder of the city of Srinagar, who reigned between 79 and 139 A. D., had built a villa in the north-eastern corner of the Dal Lake called the "Hall of Love". The King used to visit a saint, named Sukarm Swami living near Harwan, and rested at this garden villa on his way to, or from, Harwan. The site selected was symptomatic of the Hindu conception of landscape gardening. Shiva has been the water diviner. He is always on the prowl in the hills and helps in releasing pent-up waters required for fertilisation of the cultivated area. It was he who assisted in preventing waste of water and training it by conducting it into regular channels. From Kaunsarnag up to the upper reaches of Kulgam must have been a glacial lake but it was Shiva who tapped the waters and Ahrabal falls produced the stream known as Vesho which is the parent stream of the river subsequently known as Jhelum. It was Shiva who cut open the spent-up water of the primeval lake in the valley and at Baramula let out the Jhelum river, cutting the lake and creating the fertile valley of Kashmir. The Bringi river loses itself in the limestone mountains and reappears like a wayward maid at Kukarnag and at Achhabal. The waters are caught up and canalised for spreading fertility all round. This is in keeping with the old tradition of Shiva bringing Bhagirathi down from the higher reaches of the Himalayas to the plains to make cultivation possible. Shiva, therefore, figures here more as the presiding deity over flowing water and creator of fertility. In Abhinavagupta, the religious enthusiasm for the Tantric worship of Shiva found its artistic culmination when he declared that to knead nature into work of art was the nearest approximation to the knowledge of godhead.

Wherever, therefore, a hill came down gently sloping to a water reservoir, the area was utilized for laying out a landscape garden. In the Book VIII of the *Rajatarangini* there is a mention of a garden laid out in the reign of Jaya Simha (A. D. 1128-49) by Sringara, elder brother of Udaya, the *Dwarpal* or Lord of Marches, at the foot of the hill range along the eastern shore of the Dal lake. It is on those sites which lent themselves to the dual play of lake and mountain that the Hindu architect planted this garden. It was in that same region that the artistic eye of Jahangir, the great horticulturist, planted his immemorial gardens. The chinar tree was there from before and cypress was imported. He took to the systematic planting of the *Char Chinari* or a chinar tree planted at each of the ordinal points so as to produce shade at whichever point the sun may be. The massing of flowers, the construction of miniature pleasure-houses entirely subservient to the garden design, and constructed right across the water channel through which the spring water was drawn, are all features which the Mughal art tradition, steeped in the Sasanian tradition, brought with itself into Kashmir. But this tradition never appeared exotic in a mileu where the Kashmiri garden tradition existed from before. The outward body is Persian : the inner soul is typically Kashmiri. The distinctive well-kept lawns are there, quite different from the unkempt grass which is allowed to grow untrimmed in a typical Persian garden so as to create the illusion of its being a morsel cut out from nature's own luxuriance, and the series of cascades,by which water is brought in at the Nashat, is ever reminiscent of Shiva receiving the fall of the Ganges on his head to supply to the plains water in gentle fall from his matted locks. The garden is treated more like its prototype, the grove, which was planted in the interests of the general public. The esoteric character of a Persian garden, as open to the few initiated, is lost in the open arm welcome that is offered by the grove-garden to *Khas* and *'Am.* The fruit trees are receding in the background; the shelter-giving trees are there in prominence. The Mughal historian omitted to note that gardens existed before on localities where the merry monarch ordered landscape-gardens to be planted but the historian of Kashmir, Hasan, is never tired of reiterating the fact that gardens existed before and it was merely the neglect of time and the lawlessness, that followed the weakening of central power, that brought about their obliteration. Writes he in Vol. II of his History.

در زماں باستاں را جہاے دوران روایض دلکشا و د ایح
روح افزا آباد کردہ بودند - کہ بطوالت زمان و حوادث بے پایاں
نام و نشان بنیان آنہاں از لوح جہان محو گشتہ -

River View,
JAMMU:
16th Nov. 1935.

V. N. MEHTA.

PREFACE.

The beautiful and luxuriant Valley of Kashmir, with its superb climate and sceneries of gorgeous splendour and with its measureless appeal, has always a ring of charm about it, which defies any but a fairy pen to describe. Verily a dream of loveliness it is — nay, "if there be an elysium on earth, it is this, it is this," as goes a well-known Persian saying rendered into English by Thomas Moore in his *Lalla Rookh*.

This Happy Valley is situated in the north of the Pir Panjal range of the Himalayas, by whose lofty and majestic mountains, shimmering with silvery snow, it is engirdled into an irregular oval shape — as if a picture set in a frame. It is about 84 miles long and 30 miles broad, and its area is about 4,500 square miles. In latitude it corresponds with Peshawar, Baghdad and Damascus in Asia; with Fez in Morocco in Africa; and with South Carolina in North America.

Kashmir had many great and powerful rulers, whose sway, at one time, extended over the whole of India—even beyond Adam's Bridge in the extreme south.

This splendid country abounds with the remains of antiquity, characterised by a combination of massiveness and simplicity, and of solidity and grandeur, which symbolise power glorified by piety. They also display refinement and art, their ponderous solidity of structure being relieved by the grace of colossal sculpture coupled with an inexhaustible variety of architectural details which have called forth the admiration of visitors from within the country and without. In early times this country attracted the attention of great Chinese travellers, like Hieun Tsiang (631-33 A. D.) and Oukong (759 A.D.), who made accurate records of its ancient temples. There are few ruins in India comparable to them. Dr. Neve rightly says:—"Ancient India has nothing more worthy of its early civilisation than the grand ruins in Kashmir, which are the pride of the Kashmiris and admiration of travellers. The massive, the grotesque and elegant in architecture may be admirable in parts of India, but nowhere is to be found the counter-part of the classically graceful, yet symmetrically massive, edifices than in Kashmir."

Ancient monuments of very great archæological interests, which disclose the existence of a lost civilization, are, as stated above, numerous in Kashmir. The devotion of kings, the revenues of the kingdom and the skill of master-artists, combined to raise the magnificent and beautiful edifices. They were built to endure for all time. Their solidity of construction and their gigantic size strike one with wonder that man, puny man, could have built them. Kings have come and gone, and civilizations have bloomed and vanished since they were built. People go and pace around them and gaze on them with amazement and awe—amazement inspired by the stupendous might and skill of their builders, and awe excited by the ruins of these edifices which look as if weeping over the departed glory of their founders.

But the disintegrating hand of Time and earthquakes and the vandalistic propensities of certain bigoted rulers, specially of Sikandar, the Iconoclast (1394--1416 A.D.) have laid them to waste. The climate of Kashmir is peculiarly destsuctive to them. Besides the chemical constituents of the atmosphere, namely carbolic acid gas and oxygen, the frosted snow lying upon the stones (uncovered by any shelter) for nearly five months of winter is ever slowly and silently disintegrating them, so that some of them have become friable. The founders of these monuments were wise enough to use sculptured stones of very large dimensions, as smaller ones should have, under these adverse conditions, crumbled and vanished long ago.

It will be interesting to know who were the architects and sculptors of these ancient massive temples. The Kashmiris, in bygone ages, were called *shastra-shilpina*, or architects — an epithet applied to them on account of their well-known skill in building. Even now they are among the most expert handicraftsmen of the East. It has been questioned how, in those ancient days, such massive stones were lifted up and laid in position with precision on the great heights of the temples. But the Kashmiris appear to have known the science and the laws of mechanics then, as they used *jantras*, or machines, in lifting up enormously bulky and heavy stones (vide Kalhana's *Rajatarngini* I,—363 and III,—350 and 454).

The late General Sir Alexander Cunningham, one of the greatest antiquarians, visited Kashmir in November 1847. He says that the architectural remains of this country exhibit undoubted traces of the influence of Grecian art. He remarks—"Even at first sight one is immediately struck by the strong resemblance which the Kashmirian columnade bear to the classical peristyle of Greece." Edward Pocock (1604-91 A.D.), one of the most eminent of the English Oriental scholars, says that there are traces of the settlement of Kashmiris in Greece. It is by no means improbable that some Kashmiris went to Persia and Greece in the time of Darious Hystaspes' invasion of the Panjab and Alexander's conquest of India (327 B.C.) and settled there. Hence there might be traces of Kashmiri settlements in both the countries. It is also possible that some people from Greece came and settled in Kashmir in ancient times. The tribe Mleccha s, is assumed to have been Greeks (see Kalhana's *Rajatarangini*, I, footnote to Verse 107). Hence it is probable that, as there subsisted cultural relations between Kashmir and Greece in ancient times, Grecian architecture had influence over that of Kashmir.

Sir Francis Younghusband, however, in writing about the Martanda temple, remarks on page 99 of his book *Kashmir*:—"There is something of the rigidity and strength of the Egyptian temples and something of the grace of Greece. Though Hindu, it differs from the usual Hindu types; and is known distinctively as Kashmirian and owes much to the influence of Gandhara. It is, however, decidedly Hindu and not either Buddhist or Jain, while the sculptures show, according to Marshall, a close connection with the typical Hindu work of the late Gupta period."

It seems certain, that, though Kashmir was, in by-gone times, a stronghold of Buddhism, yet the cult of the populace was Brahmanical: there were Buddhist monasteries as well as Brahman temples everywhere. The people had a religious past, having deep-rooted conviction and notions of religion, based on ancient traditions and sacred mandates. Even if the present finds ruined temples, the fact remains that their lofty arches and massive blocks of masonry were quarried and erected bit by bit by a people who expended their best on buildings which were to be set aside for nothing but the noble purpose of worship. It has often been noticed that the decay of religion marks the decay of the country, and the Kashmiris, owing to persistent cataclysm of bigoted invaders, lost their religious moorings, and consequently lost their place in the race of human prosperity. The ebullition of atrocities of the Muhammadan rulers, their fury and orgies of outrages wrecked the foundation of peace and humanity. They persecuted the Hindus and forced them to embrace Islam. They pillaged, plundered and destroyed their temples with ruthless and relentless vigour born of bigotry and fanaticism, converting them into *ziarats* and mosques. A fanatic, in jeer and scorn, screeched in a Persian couplet in those times of iconoclasm:—

شد سنگ آستانۂ دیں ہرجا بتے کہ بود
کافر بیا و سجدہ بدہ ایں آستانہ را

Every idol was laid as a door-step stone of a
mosque:
O infidel ! come and bow before this door-step.

The temples must have been exceedingly numerous, as is evidenced by the immense number of cut and fluted stones built, or rather patched, into the foundations and walls of the mosques and houses, and into *ghats* and embankments. A capital turned upside down, a broken shaft or an injured pedestal may frequently be observed embedded in a wall performing the office of the ordinary building stone.

The world is interested in the past activities and culture of the human race, which scientific research of old manuscripts and unearthing of ancient ruins of temples and other monuments reveal. Knowledge, which is the beginning of wisdom, is increased by discoveries of the kind. They reunite the present with former ages and give traces of the oldest historical events. And, indeed, there is no limit to the fascination of the vestiges of history, which help us to resuscitate the life and conditions of earlier times.

Kashmir abounds in the remains of antiquity, as stated above, though alas ! repeated devastations were done and havoc was wrought to them by cruel implacable Muhammadan zealots and vandals from time to time. It is a pity that formerly these most important and precious relics of the past glory of the country were allowed to remain in a lamentably neglected condition. Unprotected from the destructive and disintegrating influences of the weather, not to say of earthquakes, the ancient monuments gradually crumbled to ruins. In 1875, Professor Bühler and, after him, several German Sanskrit scholars and others interested in ancient Oriental lore, came and delved in the Kashmir soil and, extracting, at only a trifling cost, ancient trophies, consisting of old birch-bark manuscripts, old coins and other most valuable objects, carried them away. It is, however, gratifying to note that, though these treasures have gone out of Kashmir, never to return, they have not been actually lost, as were those plundered by fierce Muhammadan zealots in former times who foolishly cut them to pieces, burnt them in fire or flung them into the river, for which, in the harsh pages of the historian, anger will rightly ever live on. In contrast to this, those taken by the European *savants* have been very carefully preserved and rendered imperishable by means of that modern art of multiplication and circulation—printing.

A l honour to the late Lord Curzon who, actuated by his great love for antiquities, established an Archæological Department during his memorable Viceroyalty in India. Then the Kashmir Darbar caught the hint and instituted an Archaeological Department of their own at Srinagar. This Department has made every possible effort to protect the ancient monuments from further decay and to discover, conserve and preserve all cultural treasures, and has exhibited them, arranged in immaculate form and regular order, in a Museum. Many old and rare manuscripts have been printed and numerous objects of Archaeological interest have been unearthed, on which, through detailed study, interesting light has been thrown by learned scholars. This Department has thus been revivifying ages long buried in oblivion.

I give, in the following pages, the history and description of the ancient monuments in Kashmir as well as of the Moghal Gardens. I have visited these one by one, and made notes after close observation of them and after consulting various English and vernacular books written about them, chiefly Sir Aurel Stein's "Translation of Kalhana's *Râjataranginî* " and Sir Walter Lawrence's " *Valley of Kashmir*." These notes appeared in a series of my articles in the *Sunday Times* of Lahore and other newspapers. Since then several of my friends have been urging me to publish them in book form, so that they may remain as a permanent record. There is, indeed, much demand for such a book not only among the people of Kashmir but also among visitors who come here in large numbers every year and visit these places of great interest. I, therefore, collected the cuttings of the aforesaid articles. But I felt diffident to publish them in book form without knowing any authoritative opinion thereon. Hence I sent them to Mr. C. E. A. W. Oldham, I. C. S., C. S. I.,—a great authority on matters antique. This gentleman was Commissioner of Bihar and Orissa, and, after his retirement, was Joint Editor of the

Indian Antiquary of Bombay, colaborating with the late Sir Richard Temple, K. C. I. E. He was kind enough to go through, and make some verbal alterations in, them for which I take here an opportunity of expressing my gratitude to him. He has encouraged me in a letter thus—

"It has been a real pleasure reading through a manuscript, which discloses such a full acquaintance with the Remains in the State and includes several not mentioned in other handbooks and memoirs."

ANAND KOUL.

Ancient Remains in Kashmir.

PART I.

TEMPLE AT BANDI.

The first ancient monument, that a traveller comes across while on his way to Kashmir, is the stone temple situated on the road at the 76th mile from Kohala. The ground plan of the temple is a square of 23 feet. The porches, of which 3 contain closed door-ways, are each 16 ft. wide with a projection of 1¾ feet. The door-ways have square heads, with plain straight mouldings and are surmounted by pediments containing the trefoil ornament. The entrance is approached by a flight of steps. The colonnade of the interior has entirely disappeared, if any ever existed. Nothing is known about the antiquity of this temple beyond the fact that it is of an exceptionally early epoch. The beautiful green stone, of which the temple is built, has weathered badly and there is little in the way of mouldings or carving to help one in settling its date. The construction of the temple, on the whole, seems extremely good and such details, as are preserved, *e. g.*, one or two carved capitals and the two bases of columns at either side of the porch, are unusually pleasing and well executed.

There are two platforms reached by 5 steps situated to the right of the main porch on the ground, which is paved with stones and which was evidently a tank 2½ feet deep. The approach to the temple might have been over a stone causeway, of which only the central pier is extant. There is a green stone at the porch carved with the image of Hanuman.

The cells of the colonnade around were constructed of a rough *kankar* stone over a basement of the green stone mentioned above, all of which was no doubt plastered.

Some authorities think that it was a Buddhist monument, while others assert that it was a Hindu temple dedicated to the goddess Kali and built about 700 A. D. The latter assertion seems the more probable.

TEMPLE AT BUNIAR.

Next comes the temple at Buniar, which is situated like the above on the road at the 85th mile from Kohala. It is in a most perfect condition in the valley and could only have escaped destruction by the Muhammadans on account of its remote situation. The buildings consist of a lofty central edifice, standing in a large quadrangle, surrounded by a colonnade of fluted pillars with intervening trefoil-headed recesses.

The ground plan of the temple is a square of 26½ ft. with pilasters at the corners, 4 ft. in thickness. The interior is a square of 13½ ft. and the walls are, therefore, 6½ ft. thick, which proportion may be considered a strong proof of the antiquity of the building.

The roof was pyramidal and the lowest stones of the pyramid remain in some places and their external slope is parallel to that of the sides of the pediments over the doorways. The only entrance to the temple is gained by a broad and lofty flight of steps to the N N W. On each of the other sides there is a porch, containing a close doorway. These are just the same as that of the entrance, each being 16⅝ ft. wide with a projection of 1 ft. in advance of the corner pilasters. The doorways are surmounted by trefoiled arches, 23 ft. high, and the latter are covered by pyramidal pediments resting on independent pilasters.

In the interior, the walls are plain except that a sort of string course projects all round, about 12⅝ ft. from the floor. It is built a foot high, flat above and rounded below. The roof is hollowed out into a hemispherical dome, of which the centre is decorated with an expanded lotus flower.

The basement of the temple is very fine. Each division of the basement has a massive filleted torus as the crowning member, with a straight fillet above and below. The temple is approached by a flight of

12 steps. It is enclosed by a pillared quadrangle containing 54 fluted columns. On all these columns the transverse architraves connecting them with the walls of the peristyle are still standing. The side walls are decorated each with a miniature temple having a square-headed doorway, surmounted by a pyramidal pediment representing a double roof.

The material, of which the buildings are constructed, is a pale coarse granite of which there seems to be no quarry within reach of the left bank of the Jhelum. This circumstance is remarkable, considering the enormous size and weight of some of the stones employed.

The name of the temple and the date of its construction have not as yet been traced.

It is believed that it was built in the 5th century of the Christian era.

General Sir A. Cunningham was of opinion that the name Buniar or Bhawanipur implied that the temple was dedicated to the goddess Bhawani,

LINGA AT SHERI.

At the 94th mile from Kohala there is a collossal *linga* carved with figures on all sides. The latter start in low relief from the waist and the relief gradually becomes higher towards the head. The base of the *linga* is buried in the ground and it becomes a fluted column from waist downwards. The stone, whose well rounded top proves it to be a *linga*, stands at present about 12 ft. high, rising from the slightly hollowed centre of a little mound that has formed about it.

TEMPLE AT FATEHGARH.

At the village of Fatehgarh, $1\frac{1}{4}$ mile to the south of Sheri, stand the ruins of an ancient temple buried to about two-thirds of its height in the earth. During the reign of Maharaja Ranjit Singh a fort was built round the temple, using the stones of its pyramidal roof etc. for the construction of the walls of defence. The ground plan of the temple is a square of $46\frac{2}{3}$ ft. There were four porches, each $27\frac{1}{3}$ ft. wide, with a projection of $3\frac{1}{12}$ ft. beyond the walls of the temple and, out of them, three containing closed door-ways like those at Buniar. The capitals of the square pilasters, like the entablature of the exterior walls, are ornamented with small trefoil-headed niches containing naked human figures standing; and over them is a row of lotus flowers in small square panels. The interior measures 29 ft. across and the four principal sides measure each $18\frac{1}{2}$ ft. Some of the stones, which are of black lime-stone, are very large, measuring about 11 ft. in length and 4 ft. in height and 3 ft. in thickness. Unfortunately the village has grown thick about it and so small a portion of the structure is now visible and so few architectural remains are preserved that it is difficult to judge its age. Anybody, who would look at this temple and note its general construction, the black limestone of which it is built and not procurable there and the huge stones of enormous weight piled upon one another, cannot but view the past glories with admiration.

NARAYAN THAL.

The temple at Narayan Thal stands in a small tank, on the right bank of the Jhelum, one mile from Baramulla on the old road to Muzaffarabad and about 2½ miles to the south-west of the former place. It is situated at the foot of the hill in a hollow. The temple is a square of 13¼ ft. with plain walls. It has got only one door-way 3 ft. wide. Its walls are formed of three courses of which two are below the surface of the water. The inside walls are formed of horizontal courses, each consisting of four stones only, one on each side of the building.

The uppermost course of the interior walls forming a small square is crowned by a single flat stone.

The tank is fed by a running stream which comes from a spring in the side of the hill immediately behind.

Some of the stones of the temple are 9¾ ft. long and 13 inches high.

This little temple is visited by the pilgrims, but nothing is known about its old history. It is often mentioned in the *Nilmata Purana*, which contains an account of all the sacred places in Kashmir.

TEMPLE AT TAPAR.

At the village Tapar, twelve miles onward from Baramulla towards Srinagar, are the ruins of a temple called Narendreshvara which was built by Narendraprabha, queen of Pratapaditya II, who reigned in Kashmir from 634 to 684 A. D. It was ruined by Sikandar, the Iconoclast, and Zain-ul-'Abidin (1420-70 A. D.) used the stones in the construction of the bund from Naidkhai to Sopur.

TEMPLES AT PATTAN.

At Pattan, 5 miles further on from Tapar, are two stone temples by the roadside. Each is a simple cella, but, in the larger one the closed porches at the sides are so considerable that they form deep niches or rather shallow chambers, in each of which was once a *linga*. In both, the architecture is of the same character as at Martanda, and of equal excellence. Here and there the carving is as sharp and fresh as if executed yesterday.

According to the *Rajatarangini*, these temples, which bore the names of Shankara-Gauresha and Sugandeshvara, were dedicated to Mahadeva and were built by King Shankaravarman, who succeeded his father, Avantivarman, and by his queen Sugandha. This king reigned from A. D. 883 to 901.

Shankaravarman is said to have been base enough to carry away all materials that he found of value from Parihasapura (modern Paraspur)—a town founded by Lalitaditya-Muktapida, who reigned in Kashmir from 697 to 734 A. D. He was a narrow-minded, avaricious and stern king. During his reign the country was ruled by a system of absolute terror. There is an interesting anecdote in regard to his hard-heartedness. His son, Gopalavarman, was once touched by compassion on witnessing the sufferings of the people and he beseeched his father to desist from oppression in this transitory world. Shankaravarman told him—"When I was a boy, I had also, like you, great affection for the people. My father was making me run alongside his horses, bare-footed with heavy armour when hot and in thin clothing when cold. One day his attendants inquired from him why he was treating me like that, and he told them he was making me feel what hardship the common people endured, so that, when I became king, I would not be too hard upon my subjects. But, in spite of these practical lessons, I became hard-hearted as soon as I attained the royal dignity—it being the concomittance of authority and despotism as heat is of fire. "My dear son," continued Shankaravarman in a scornful tone, "do not become, I entreat you, harder than myself when you come to the throne."

This king was naturally detested by the people. His name was considered a word of ill-omen and, therefore, the name of his town, which was called Shankarapur after his name, was not uttered and it was called only Pattan (city), and is even up till now called by the same name.

About 100 yards to the west of the old ruins, there is a miniature temple, 2 feet square and 5 feet high, with four doors. It stands in the centre of an oblong spring 40 feet long and 7 feet broad. It was probably a temple of Shiva built by Shankaravarman's minister, Ratnavardhana.

SUNA LANK.

In the Wular Lake there is a small island called Suna Lank. This island contained a Hindu temple—there are traces of it still to be found. It had been demolished, and this island was raised and shaped with the same materials by King Zain-ul-'Abidin who reigned in Kashmir in 1420-70 A. D. During this monarch's reign the lake, it is said, extended to the vicinity of Sambalpur——modern Sumbal——and the extent therefore to be traversed exposed the boats to sudden gales of wind and occasional loss of life. To prevent such accidents, Zain-ul-'Abidin formed this islet as a landing place and for boats to be moored there in storms. To this he gave the name of Lanka (Ceylon) which the Hindus revere much. He also called this islet Zaina Dab after his own name. Mirza Haidar extols it as a delightful spot for a pleasure party. An inscription was found at this place in 1890 A. D., which showed that the Lanka was constructed by Zain-ul-'Abidin in 847 Hijra (1443 A. D.) There are ruins found here which prove sufficiently that it was once a Hindu shrine.

RUINS AT FIROZPUR.

About 1½ miles above the bridge over the stream below Gulmarg, there is a place called Dranga. There are the ruins of an ancient temple here. The ruins consist of a porch and shrine, both facing the east and both much dilapidated. The porch is overgrown with a big tree and the shrine itself is covered with vegetation. The roofs have fallen in and there are no traces of images or inscriptions. There are also remains of a surrounding wall, behind which are traces of another wall. Old people state that a third structure was formerly found here. Nothing is known about the history of these ruins. The word Dranga signifies a watch-station established near a mountain pass for the double purpose of guarding the approach to the Valley and of collecting customs revenue. This Dranga might have been built to guard the approach to the Valley through the Firozpur Nala.

MINIATURE TEMPLE AT MANASBAL.

At the south-east corner of the lake of Manasbal is a miniature temple built of stone, standing in the water. The temple appears to be a square of about six feet and has only one doorway to the west covered by a pyramidal pediment, which is divided into two portions by a horizontal return of the said mouldings as in the case of the Mârtanda colonnade. The upper portion is occupied by the head and shoulder of a figure holding a sort of staff in the left hand. The angles of the lower portion of the doorway pediment, below the horizontal moulding and above the trefoil, are occupied each with a naked figure leaning against the head of the trefoil, and holding up over the arch a sort of waving scarf which is passed on through the other hand.

RUINS AT PARASPUR.

The site of ancient Paraspur (Parihâsapura) lies nearly 2½ miles south-west from Shâdipur. On leaving the boat one crosses some corn fields and, after ascending a gradual slope and passing through Trigâm, reaches the plateau on which the ancient mounds rise. This city, says Kalhana, was founded by Lalitâditya Muktapida (A. D. 701-37) one of the greatest sovereigns of Kashmir, and a brief account is given of the five large buildings he erected here *viz.*, (1) the temple of Mukta-keshava with a golden image of Vishnu, (2) the temple of Parihâsa-keshava with a silver image of Vishnu, (3) the temple of Mahâvarâha with its image of Vishnu clad in golden armour, (4) the temple of Govardhanadhara with a silver image and (5) the so-called Râjavihâra with a large quadrangle.

Here was a colossal statue of Buddha in copper. The confluences of the Sindhu and Vitastâ was at this place in ancient times. It was a very renowned place in by-gone days. There are many ruins of ancient temples still found in and near it, *e.g.* (1) temple ruins at Paraspur, (2) well preserved foundation of the temple of Vainya-swâmin on the Paraspur Udar, near Ekmanpur, and (3) ruins at Malikpur. Of the temples to the west of Divar village there remains only a confused mass of huge blocks. The quadrangle too is utterly ruined and traceable only by wall foundations and broken pillars, etc. The large dimensions of these temples are indicated by the fact that the peristyle of the one further to the west formed a square of about 275 feet. and that of the other an oblong of 230 feet by 170 feet There are other ruined temples at this place, but they are all in a state of destruction. On the top of the mound lies a block remarkable for its size,being 8½ feet square and 4½ feet in height which, to judge from the large circular hole cut in its centre, must evidently have formed the base of a high column, or of a colossal image. The character of the ruins at Divar agrees exactly with that of the shrines mentioned in Kalhana's account. The shrine of Vainya-swâmin can be recognized with certainty in the ruined temple at Malikpur, one mile from the northern group of the Divar ruins. Sir Aurel Stein writes in the *Râjatarangini* about this place:—

"The vicissitudes, through which Parihâsapura has passed after the reign of Lalitâditya, explain sufficiently the condition of utter decay exhibited by the Divar ruins. The royal residence, which Lalitâditya had placed at Parihâsapura, was removed from there already by his son Vajrâditya. The great change, effected by Avântivarman in the course of the Vitastâ, removed the junction of this river with the Sindhu from Parihâsapura to the present Shâdipur, nearly three miles away. This must have seriously impaired the importance of Parihâsapura. Scarcely a century and a half after Lalitâditya's death, King Shankaravarman (A. D. 883-901) used materials from Parihâsapura for the construction of his new town and temples at Pattan. Some of the shrines, however, must have survived to a later period, as we find the *Purohitas* of Parihâsapura referred to as an apparently influential body in the reign of Samgrâmarâja (A. D. 1003-28). Under King Harsha the colossal Buddha image of Parihâsapura is mentioned among the few sacred statues which escaped being seized and melted down by that king. The silver image of Vishnu Parihâsakeshava was subsequently carried away and broken up by King Harsha. The final destruction of the temples of Parihâsapura is attributed to Sikandar But-Shikan (A. D. 1394-1416).

Even up to the year 1727 A. D. the Paraspur plateau showed architectural fragments of great size, which have since been carried away as building materials. It is interesting to find that these ruins were yet at a comparatively so recent time generally attributed to Lalitâditya's buildings."

RUINS AT ANDARKOT.

Descending by the left bank of the river for about five miles below Shâdipur we approach the site of King Jayâpida's capital the ancient Jayâpura. It is marked by the present village of Andarkot. There are conspicuous ruins of ancient temples here which may have probably been built by King Jayâpida who reigned in Kashmir for a considerable period of time.

GARUR.

On the north-eastern bank of the Wular lake is situated the village Garur. It contains a small medieval temple, 4′ 2″ square internally and 7′ 3″ high from basement to cornice. The roof has disappeared and the base is buried under ground. The temple faces north-west and stands on the edge of a spring. There is an image of three-headed Shiva in the nitch on the back. Nothing is known of its builder or the date of its erection.

THE SHRINE OF KSHIRBHAVANI.

The shrine of Tulamula, sacred to the goddess Kshirbhavâni or Râgnia-devi, is a most popular place of pilgrimage among the Hindus in Kashmir. It is a spring, 14 miles to the north of Srinagar. A curious phenonmenon observed here is that the water of the spring changes colour occasionally, sometimes becoming purple, sometimes green, and so on. The *Râgnia-Kavach*, or the psalm in praise of this goddess, is included in an ancient Sanskrit book called *Rudryâmala-Tantra*, proving that the pilgrimage is an ancient one. In the *Râjatarangini*, Book IV, 638—56, mention is made of the *jagir* of the priests of Tulamula being confiscated by King Jayâpida, who reigned in Kashmir from 753 to 784 A.D. and one of the priests of Tulamula, named Ittila, cursing him for his impious deeds, when a golden pole of the canopy suddenly tumbled down upon the king, from which he sustained a serious injury resulting in his death. The *Mahâtmya* of the shrine says that the goddess was originally in Ceylon in the house of the Demon King Râvana, after whose death she was brought by Râma's Monkey General, Hanumân, here but in the *Râmâyana* and the *Mahâbhârata* this is not mentioned. This place of pilgrimage was not visited by the Hindus during the Muhammadan rule of the country, and had been altogether forgotten by the people until about 350 years ago, when a man, named Krishna Pandit Tapilu (whose descendants are still living at Bhori Kadal in Srinagar, and whose profession is fortune-telling by looking into a book called *Brihad Kathâ*), discovered it, and since then the people have again commenced visiting it.

The worshippers offer milk, rice and sugar to the goddess, throwing them into the spring. The upper layer of the sediment formed by these things was removed only once within living memory in 1867 A. D. by a man named Diwân Narsingh Dyâl. A virulent epidemic of cholera followed, and its appearance was superstitiously attributed to the wrath of the goddess having been aroused by this disturbance of the spring. Since then nobody would dare touch the spring for fear of again incurring the displeasure of the goddess. The result was that the spring had got nearly full of sediment, and the water was slowly disappearing, which caused much anxiety to the Hindus. The late Pandit Vidh Lâl Dhar, the chief *rais* of Kashmir, boldly decided to clean the spring, and he had the enormous amount of sediment, that had been deposited in it for ages past, cleared out. The digging unearthed an ancient temple in the centre, built of large slabs of sculptured white stones, some of them nine feet long and three feet broad, and several most beautiful stone images of Hindu deities, which are marvels to the artists of the present time.

The whole shrine was repaired with money raised by public subscription. The late Mahârâja Pratâp Singh erected a pretty little marble temple on the old site in the centre of the spring.

THE SHANKARACHARYA TEMPLE.

The most conspicuous monument that attracts the attention of a visitor on reaching Srinagar, is the ancient temple on the crest of the Shankarâchârya hill standing 1,000 feet above the plain. This hill is called after the name of Shankarâchârya, the great apostle of Monism, who came to Kashmir from Travancore (South India) to revive the Sanâtan Dharma which had then been eclipsed by Buddhism. It is said that he stayed on this hill for some time and, therefore, it was consecrated with his name.

This temple rests on a solid rock and consists of an octagonal basement of 13 layers of stone 20 feet high, on which is supported a square building, on each of the four sides of which are two projections which terminate in pediment and a gable, the latter intersecting the main roof half way up its slope.

The body of the temple is surrounded by a terrace enclosed by a stone wall or parapet 3½ feet high, which in following the outline of the basement, preserves its octagonal shape. The terrace surrounding the temple is reached by three flights of stone steps, numbering respectively 6, 7 and 18, the last being encased between two walls. From the terrace another flight of 10 steps leads to the door of the temple, the interior of which is a chamber, circular in plan, with a basin containing a *linga*. Its general shape is that of a cone, with four sides formed by the rectangular adjustment of eight gable-shaped slabs of masonry, the surface of the outer slab being much less than that of the inner one. The cone, which is about 25 feet in height, with a proportionate base, rests upon an octagonal raised platform which is about five feet above the terrace. The circumference of the platform is about 100 feet. The interior of the temple is 14 feet in diameter; the ceiling is flat and 11 feet high; the walls which are 7½ feet thick, are covered with white plaster composed of gypsum, and the roof is supported by four octagonal limestone pillars. The whole of the building is of stone, which is laid throughout in horizontal courses, no cement appearing to have been used.

At a little distance from the temple to the north-east are the ruins of a platform, which indicate the existence formerly of another edifice of sculptured stone.

There is also a room built of sculptured limestone near the temple on its northern side. Its roof is flat and is supported by two stone pillars with a stone cross-beam. The inner dimensions of this room are 11 feet square and 6½ feet in height.

There is a tank at a distance of 40 feet to the south of the temple. It is also made of large sculptured stones. It is 11 feet square and 9 feet deep. The snow and rain water, which accumulates in it, is used for worship and other purposes in the temple.

This temple is no doubt of ancient standing. It was built by King Gopâditya who reigned *in*

Kashmir from 368-308 B. C. (see *Râjatarangini*, Book I, 339). King Lalitâditya (701-37 A. D.) repaired it. Sikandar, the Iconoclast (1394-1416 A. D.) did not, for some reason, destroy it. King Zain-ul-'Abidin (1420-70 A. D.) repaired its roof, which had tumbled down during an earthquake. Shekh Ghulâm Mohi-ud-din, a Sikh governor of Kashmir (1842-46 A. D.) also repaired the dome with brick masonry, which is going to be replaced by the State by stone slabs, as they originally existed. There were steps of sculptured stones leading from the Shudashyâr Ghât of the Jhelum river (where a temple has recently been erected) right up to the top of the hill. With these stones, it is said, the Pathar Masjid in the city was built by Nûr Jahân, queen of Jahângir. The Buddhists still regard this temple as sacred and call it Pas-Pahar. The Muhammadans (who changed the Hindu names of all places in Kashmir during their long rule of five centuries) call it Takht-i-Sulaimân.

Sir Aurel Stein writes :—

" The present name of the hill, meaning Solomon's Throne, is undoubtedly of a Muhammadan origin, and its alleged derivation from Samdhimân, the saintly hero of a well-known legend recorded in the *Râjatarangini*, is nothing but an invention of the Bâcha-Bhattas of Srinagar. That the ancient name of the hill was Gopâdri is proved, beyond all doubt, by interesting passages of Kalhana's Chronicles (Book I, 341 and Book VIII, 1104). They relate how troops of the pretender Bhiksácara (112 A. D.) when repulsed from the city, which they had endeavoured to enter after crossing the Mahásarit i. e., Tsûnti-kul, from the south-east, took refuge on the Gopâ-hill or Gopâdri. There, they were besieged by the royal troops until a diversion made by Bhiksácara enabled them to retreat to the higher hills (Jeythyár) in the east by the low neck (Aitagaji) which connects these with the Takht-i-Sulaimân".

The real date, on which this temple was built has been subject to much controversy, and no definite decision has been arrived at so far. Sir John Marshall is of opinion that the temple, as a whole belongs approximately to the same period as the other temples in Kashmir.

Some people commit an unpardonable offence by scratching in with knives their names or other idle scrawls on the walls of ancient buildings, and visitors are misled by them. Even an antiquarian like Dr. Fergusson was misled by one of such scratchings on the staircase of this temple, "A. H. 1069", and he therefore, concluded that the temple was commenced "by a nameless Hindu in honour of Shiva during the tolerant reign of Jahângir"! There were also scratchings of the same nature inside the temple upon the pillar to its south-west, stating that "the idol was made by Háji Hushti, a *Sâhukâr*, in the year 54 of the Samvat era", while at the foot of the same pillar there was another scratching stating that "he who raised this temple was Khwâja Rukn, son of Mir Jân in the year__." Islâm was unknown in that remote period when this temple was built, so there could not have been a Khwâja or a Mir then. Nor would have a Muhammadan built a temple as his own nor would he have used Sambat era for its erection.

Excellent, indeed, is the site chosen for this temple which is at present in a fairly good state of preservation. A traveller is amply repaid when he ascends the hill and finds on its summit a temple built of stones of no ordinary size, which reminds him of the past glories of Kashmir. And beautiful, indeed, is the panoramic view that meets the eye of the spectator from the summit.

Ten years ago, His Highness the Mahârâja of Mysore, who had come to visit Kashmir, further embellished this beautiful temple by erecting five electric search-lights around it and one more on its top. The monthly charges of these lights are met from the interest of an endowment made by him. These lights illumine the temple at night, showing it from long distances with brilliant effect.

This treatise would not be complete without the mention of a successor of Shankarâchârya who came to Kashmir in the time of Abhinava Gupta (993-1015 A. D.) and stayed on the Shankarâchârya hill. He was a Vedântist and did not believe in Shakti (active power of a deity personified as his wife). One day he was hungry and seeing a milkmaid carrying milk near the foot of the hill, he bawled out to her for a supply. She replied that he might come down to take it. He cried to her that he had no *shakti* or strength. "How could you have *shakti* ?" she retorted, "since you do not believe in Shakti". This remark went home like an arrow to his heart. He reflected and was convinced that her words were true. Thenceforth he began to believe in Shakti. He, at the same time, composed the well-known hymn called *Sundarya Lahari* in praise of Shakti.

PRAVARESHVARA.

Turning towards the east beyond the Jama' Masjid, is the temple of Pravareshvara, built by King Pravarasena II. Its north-western corner is sacred to Vyâsa. It has been utilised as the *Ziârat* of Bahâ-ud-din Sâhib (see Stein's note 96 in Vol. II of his translation of the *Râjatarangini*, page 447).

MAHA-SHRI.

Below the 4th Bridge on the right bank of the river there is a five-domed brick temple, called Mahá-Shri, which was built by Pravarasena II. (See *Râjatarangini* Book III, 353). The compound is enclosed on three sides by a stone wall with its trefoil arches and sculptured Hindu divinities. It was converted into a graveyard by the Muhammadans. There is only one large tomb inside the temple which is of Zain-ul-'Abidin's mother, wife of Sikandar 'the Iconoclast.' Zain-ul-'Abidin, known as Bud Shâh (great king) was, unlike his father, very popular among his subjects—especially Hindus, whose cause he invariably espoused. He reigned from 1420 to 1470 A. D. and was the most renowned of the Muslim monarchs of Kashmir. He introduced paper, *papier-mache*, shawl and carpet manufacturing industries into Kashmir.

Going up by boat, one's attention is arrested farther on by a large building on the right bank between the 3rd and the 4th Bridges, which is called Shâh-i-Hamadân.

There is on this spot a spring, sacred to Kâli. There was a Hindu temple over it which was built by Pravarasena II (110-70 A. D.) and was called Kâli-Shri. The Mahall, in which it was situated, is still called Kalâshpur, a corruption of Kâli-Shri-pur. This temple was destroyed by Sultân Qutb-ud-Din (1373—94 A. D.) and, with its materials, he built a *khanaqâh.* The latter got burnt down twice and was rebuilt.

Soon after the conquest of Kashmir by the Sikhs (1819) the Sikh Governor, Sardar Hari Singh, ordered the demolition of the mosque, saying that as it was a Hindu shrine, the Muhammadans should give up their possession of it. He deputed a military officer, named Phulâ Singh, with guns which were levelled towards the mosque from the Pathar Masjid Ghât, and everything was ready to blow it away. The Muhammadans then went to Pandit Bir Bal Dhar who, having brought the Sikhs into Kashmir, was in great power, and requested him to intervene and save the mosque. He at once went to the Governor and told him that the Hindu shrine, though in the keeping of the Muhammadans, was in a most protected condition and the removal of the mosque would be undersirable as it would simply lay it open to constant pollution by all sorts of people. Thereupon Sardar Hari Singh desisted from knocking it down.

On the wall fronting the river the Hindus have put a large red ochre mark, and worship the goddess Kâli there.

SHRINES OF ZAYATHSENA BHAIRAVA AND VISHAKSENA BHAIRAVA.

In front of the Kâli-Shri across the river near the Pathar Masjid *ghât* is the shrine of Zayathsena Bhairava. The shrine of Vishaksena Bhairava is situated towards the west of the Pathar Masjid at the Dalâl Mahall. Both these shrines have been turned into graveyards.

SADBHAVA-SHRI.

A few minutes' walk to the west of the Jama' Masjid near Kâdi Kadal, there is the temple of Sadbhâva-shri, built by Pravarasena II, which has been utilized as the *Ziârat* of Pir Hâji Muhammad. Sultân Qutb-ud-Din was buried here.

SKANDA-BHAVANA.

Near the 6th Bridge, at some distance from the right bank of the river towards the north, are the ruins of the temple of Skanda-bhavana, now called Khanda-bhavan, which was built by Skanda-gupta, minister of King Yudhishthira II (170-209 A. D.). It has been utilized as the *Ziârat* of Pir Muhammad Basur.

There are also, near the river bank at the 6th Bridge, the ruins of an ancient temple which was founded by Pravarasena II and called Lauki-Shri. The *ghât* of this temple is still called Lokhari-Yâr, a corruption of Lauki-Shri-Yâr.

TRIBHUVANA-SVAMIN.

Passing farther on below the 6th Bridge, there are, on the left bank of the river, the ruins of a stone temple called Tribhuvanasvâmin, which was built by Chandrapida, who reigned in Kashmir from 687 to 695 A. D. A Muhammadan saint, named Thag Bâbâ Sâhib, is buried close to it, and hence the place is now called Thag Bâbâ Sâhib.

KSHEMA-GAURISHVARA.

Passing on below the 7th Bridge at the confluence of the Dûdganga river with the Jhelum, is the shrine of Bahukhâtakishvara Bhairava. King Kshema-Gupta (950-58 A. D.) built a temple of

Shiva here, calling it, after his own name, Kshema-Gaurishvara. A number of sculptured stones of this temple, together with one bearing an inscription in Shârada characters, have been lately unearthed at this place.

DIDDA-MATHA.

Just opposite the above place on the right bank of the Jhelum, Didda, queen of Kshema-Gupta, built a Matha calling it Didda Matha, and hence the whole ward of the city, in which it was situated, is even now called Didda Mar. This Matha has been converted into the tomb of Malik Sâhib.

VIKRAMESHVARA.

About two miles farther on towards the north, near Vichârnâg, are the ruins of the temple of Vikrameshvara, built by Vikramâditya (523-65 A. D.). It was destroyed by Sikandar, who utilized its stones in the construction of a mosque and a school near by.

AMRITABHAVANA.

Passing half a mile farther east, one reaches the ruins of the temples of Amritabhavana, built by Amritaprabhā, queen of Meghavâhana (12-46. A.D.). The locality is now called Vântabhavan.

There are other ruins of Hindu temples in different places between Srinagar and Vichârnâg, which have been converted into *Ziârats* and burial grounds, and nothing is known about their antiquity.

RANESHVARA.

About two miles from Vichârnâg towards the south, is the temple of Raneshvara, built by King Ranâditya (223 A. D.). It is to be looked for among the numerous ruins of ancient temples found about the mosque of Madin Sâhib.*

VISHNU RANASVAMIN.

Proceeding farther on to the south-west, there is a very large Chak burial ground containing many curious and ancient monuments. This shrine is in a fairly good state of preservation owing to its conversion into a *Ziârat*. It consists of an octagonal cella, of which the high basement and the side walls are still well preserved. The quadrangle court, in which it stands is enclosed by ancient walls and approached by ornamented gateways.

The position of this shrine Sir M. A. Stein identifies with the ancient temple of Vishnu Ranâsvâmin, which Kalhana mentions as founded by King Ranâditya. This temple, he adds, must have enjoyed a considerable celebrity up to a comparatively late period. Mankha refers to it as an object of his father's devotion and Jonorâja, in his comments on the passage, speaks of Vishnu Ranâsvâmin as one of the chief shrines of Pravarapura (modern Srinagar).

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*See foot-note of *Râjatarangini* III, 45-46.

TARAPIDA TEMPLE.

About four minutes' walk towards the eas is the famous Jama' Masjid, built originally b Sikandar in 1404 A. D. from the materials of a large stone temple constructed by King Târâpida (696-700 A. D.). There are numerous ancient remains of stone temples round this mosque, whose builders are not known. The site of the mosque is considered sacred by the Buddhists also, and even now people from Ladakh visit it and call it by its ancient name Tsitsung Tsublak Kang.

NARPIRASTAN.

The first ancient edifice that one sees in the city of Srinagar, is the temple of Narendra-svâmin (which was built by Lakhana-Narendrâditya, who reigned in Kashmir from 209 to 222 A. D.) It is about 100 yards from the right bank of the river between the 2nd and 3rd Bridges. It has been turned into a *Ziârat* and is called Narpirastân.

RUINS NEAR AMBURHER.

Going from Srinagar by road towards the Sindh Valley, one will find, at a distance of 6¼ miles, a village called Amburher. Queen Suryamati (1028-86 A. D.) founded two Mathas here.

Ruins of old temples found at this place are built into the *Ziârat* of Farukhzâd Sâhib and are scattered here and there.

RUINS OF TEMPLES IN THE SINDH VALLEY.

At a village called Thyun in the Sindh Valley, there are the ruins of a temple. It has only one door opening towards the south, the other three sides having closed doorways. The basement is buried under ground. The interior is a square of 11 feet. The temple, it is presumed, stood in a tank and had an enclosing wall.

Five miles to the east of Vângat (Vasishthâshrama) higher up in the Sindh Valley, there are some ruined temples near the spring called Nârân Nâg, at the foot of the Bhutsher or Bhuteshvara spur of the Haramukuta peaks. They are in two groups, situated at a distance of about 100 yards from each other.

The locality of these temples nearer Vângat is known by the name of Râjdhâni, or metropolis. This group consists of six buildings, all more or less ruined, and the remains of an enclosing wall, measuring 176 feet by 130 feet, may still be traced, although there is no evidence of the form it originally had. The largest temple of the group measures 24 feet square and has a projection on each of its four sides, measuring 3 feet by 15½ feet 6 in. The main block is surmounted by a pyramidal roof of rubble formerly, no doubt, faced with stone; and the gables which terminated the porch-like projections on all four sides, can still be traced. There are two entrances facing east and west. Not far from the group is a platform, rectangular in shape, (100 feet by 67 feet; which appears to have been the basem of some building or temple. A colonnade or existed all round it—numerous bases of pillars a to be seen in their places on one of the longer sid of the rectangle, and several fragments of flute columns are lying about, their average diamet being two feet.

About 20 yards to the north-east of the platfor are the ruins of the second group of temples, eleve in number, with the remains of a gateway in th centre about 22 feet wide, similar to that belongin to the first group. The principal one among them i 25 feet square with projections on each face.

A mass of stone measuring 22 feet by 7 fee shaped into a tank for water, exists on the south fac of the principal temples.

The whole group is encircled by the remain of a rectangular wall of which the foundations ca be traced, together with several bases of pillars; an at the N. W. corner is a large tank of stone, full o cold and clear water. The dome of the chie temple is of rubble masonry, but all the othe parts of the building are of sculptured stone.

The chief peculiarities of these ruins are th number of temples contained within the same en closing wall, and the absence of symmetry in thei arrangement. There is a rock in the middle of th Kankanadi stream, half a mile from here, with room cut into it which is sufficient to accommoda four persons. In its centre there is a *linga* and there is also a niche in one wall.

In antiquity these ruins are supposed to rank next to those on the Shankrâchârya hill. Major Cole assigned the age of these buildings to about the commencement of the Christian era.

The worship of Shiva Bhutesha, the Lord of Beings, localised near the sacred mountain-lake of Haramukuta-Ganga, has played an important part in the ancient religion of Kashmir. Sir Aurel Stein has been able to show the identity of these temples with the buildings which the Kashmir kings had, at different periods, raised in honour of Shiva Bhutesha and the neighbouring *linga* of Shiva Jyeshtesha. The small tank above the ruins, which is now known as Nârân Nâg, is, according to him, identical with the Sodara spring mentioned in connection with King Jalauka, son of Asoka, and king Saṁdhimat-Aryârâja (35 B. C.). A large stone *pith* or seat, 15 feet long 8 feet broad and 6 feet high, has been recently unearthed near Nârân Nâg. The eastern group clusters round a temple, which Sir Aurel Stein identifies with the Bhutesha shrine and which, according to Kalhana, was situated close to that of Bhairava. The western group is, therefore, identical with the temple dedicated to Shiva Jyeshtesha. King Jalauka erected here a stone temple to Shiva Bhutesha, and made donations to the shrine of Shiva Jyeshtesha.

King Narendraditya Khinkhila (250-214 B. C.) consecrated shrines to Shiva Bhuteshvara here. If he is identical with Khinkhila, whose reign is known from a coin, he probably belonged to the 5th or 6th century, so says Dr. Sten Konow. Lalitâditya, Muktapida (700-36 A. D.) erected a temple for Shiva Jyeshtesha here, which Sir Aurel Stein thinks is the existing principal shrine in the western group. Kalhana inform us that King Avântivarman (855—83 A. D.) visited this place and made a pedestal with silver conduit for bathing at Bhutesha. He further relates how the temple was plundered in the days of Jyasimha in Kalhana's time (1128-49, the date when the *Râjatarangini* was written). No important additions were believed to have been made to the buildings there, and the conclusion one arrives at is that the central shrine of the western group belongs to the 8th century A. D., while others are older.

Descending by the left bank of the Jhelum river for about five miles below Shâradâpur, now called Shâdipur, we approach the site of the capital of King Jayâpida Vinayâditya, which was anciently called Jayâpura. It is marked by the present village of Andarkot. There are conspicuous ruins of ancient temples here, which may probably have been built by that king, who reigned in Kashmir from 752 to 783 A. D.

RUINS AT GUPAKAR.

Remains of ancient temples are found in several places near Gupakâr founded by King Gopâditya (See Stein's *Râjatarangini* Vol. II, page 454). Large carved slabs are built into the *Ziarats* and also into the basement of other Muhammadan buildings in the village itself. On the road close to the *Ziarat* lay the fragment of a colossal *linga* ten feet in diameter which, it is regretted, was cut and taken away by somebody for building purposes some years ago !

RUINS AT GUPTA GANGA.

One and half mile south from the Shâlamâr gate is a place called Ishabar known in ancient times as Isesvara containing a spring which is a Hindu pilgrimage. The chief attraction is a sacred spring known as Gupta Ganga which feeds a stone-lined tank outside. Immediately behind the tank lies a ruined mound some 30 feet square and about three feet high; its base is formed of carved stone slabs of evident antiquity. The mound, says Sir Aurel Stein, is believed by the local *purohitas* to mark the site of a temple built by King Sandhimân. Numerous remains of ancient buildings are found around the sacred spring and elsewhere in the village. They probably belong, adds Sir Aurel, to the various other temples, the erection of which is mentioned by Kalhana at the site of Sureshvari-kshetra by Avântivarman's minister named Shura (A. D. 856-83).

TEMPLE AT PANDRENTHAN.

Pândrenthan, a place lying 3¾ miles from Srinagar on the road to Anantnâg, is remarkable for an ancient temple of sculptured stone standing in the middle of a tank, surrounded by a grove of willows and *chinârs*. The tank is about 40 yards square, and in ordinary seasons, about three feet deep. It is fed from two springs on its eastern side. The temple is reached on its northern side over one slab of stone 12 feet in length and two feet in breadth. It is drained out by a deep channel into the Jhelum river, which flows 200 feet to the west of the temple.

The domed roof is well worth inspection, being covered with sculptures of classic design. The images and carvings, both inside and outside the temple, have been badly mutilated by some vandal hand.

The temple is 18 feet square, with a projecting portico on each side and displays (in a confused exuberance of decoration, more especially the repetition of pediment within pediment and trefoil within trefoil) clear indications of having been built at a later date than other ancient temples in Kashmir. It is probably the most modern example of the true Kashmiri style extant.

The pyramidal roof of 12 courses of stone is divided into two portions by an ornamental band, and the corner pilasters are surmounted by carved capitals. The ceiling is formed of nine blocks of stone; four resting over the angles of the cornice reduce the opening to a square and an upper cornice of four more stones still further reduces the opening which is covered by a single block decorated with a large lotus. The temple has three doorways opening towards the east, west and north, and one window towards the south. Its height from floor to the ceiling is 15 feet.

This temple was erected during the reign of King Pârtha, (906—21 A. D.) by his prime minister, Meruvardhana, who dedicated it to Vishnu under the title of Meruvardhanasvâmin (vide *Râjatarangini*, V, 267-68). The ground about it was then occupied by the original city of Srinagar founded by Asoka, a king then ruling over the whole of northern India (vide *Râjatarangini* I,—104). The modern name of Pândrenthan is a corruption of the Sanskrit *Puränadhisthäna*, *i.e.* old capital. The seat of government had been transferred to the present site by King Pravarasena II who reigned in Kashmir from 110—70 A. D., before the erection of this temple. The present city of Srinagar was in ancient times known as Pravarapura (shortened from Pravarsenapura) : it was destroyed by fire in the reign of Abhimanyu II about the year 960 A. D. (vide *Râjatarangini*, VI, 190-92). The conflagration was so violent that, excepting the temple, which was then as now protected by water around it, no other building escaped. The excavations made towards the north of the temple some years ago, show foundations of ancient houses of the old capital. The stone courses of the roof of the temple have, by the effect of time and earthquakes, tilted out of their position and, with the dome thus inclined, the edifice looks as if weeping over the vanished city, of which it is now the sole relic. There are in the neighbourhood some fragmentry remains consisting of two large *lingas*, one, six feet high, erect and entire, the other broken into three pieces, the lower part polygonal, the upper round with conical top, which together made a height of 16 feet. Near these, which are separated from each other by short intervals, is a huge mass of stone, being the feet and legs as high as the knees of a colossal seated figure, probably a Buddhist image. Baron Hügel calls the Pândrenthan temple a Buddhist edifice and states that there are some well preserved Buddhist figures in the interior. But he is mistaken, for the temple was dedicated to Vishnu, as stated above, and the figures inside have no connection with Buddhism.

Some stones from this temple have been used in the foundation of a mosque not far from the temple to its north.

STONE-LINED OLD TANK AND RUINS AT ZEWAN.

About seven miles to the south-east of Srinagar lies the village of Zewan, the ancient Javana. It was identified by Professor Bũhler, on the basis of the happy and exact description given of it by Bilhana. The poet, says Sir M. A. Stein, mentions in this "place of highrising monuments" the pool filled with pure water sacred to Takshaka, Lord of Snakes. This pool still exists in the Taksnaka Nâga, which is visited annually by the pilgrims going to Hareshwara. Abul Fazl records the interesting fact that this spring was popularly held to be the place whence the cultivation of saffron flowering in this neighbourhood originated. In Akbar's time the cultivators, undoubtedly Muhammadans, still worshipped at this fountain in the spring time. It was customary to pour cow's milk into it, and thus secure a good omen for the success of their crops.

RUINS OF TEMPLE AT KHONMUH.

About two miles to the east of Zewan lies the village of Khonmuh, the ancient Khonamusa, famous as the birth-place of Bilhana, the poet, who left Kashmir during the reign of King Kalasha (1063-89 A. D.) and became the Chief Pandit (distinguished by the grant of a blue parasol and a *mast* elephant) of a Chalukya King, named Vikramâditya-Tribhuvanamalla, who reigned at Kalyana in 1076—1127 A.D. Khonamuh contains ruins of some old temples in the middle of small tanks found here and there, converted into a *Ziârat*.

MINIATURE TEMPLE AT KHREW.

About three miles to the south-east from Khonmuh lies the village of Khrew—the ancient Khaduvi—where there is the shrine of the goddess Jwâla. The place contains a monolithic temple (miniature) of stone, but nothing is known about its antiquity.

RUINS AT PAMPUR.

About four miles towards the south-west of Khrew lies Pâmpur, the ancient Padmapura. It was founded in the beginning of the 9th century by Padma, the powerful uncle of the puppet-king Chippata-Jayâpida (802—14 A. D.) He built a temple here called Vishnu-Padmasvâmin. Sir Aurel Stein says that to this may possibly have belonged the scanty remains of an ancient temple which are found at this place. Close by is the *Ziârat* of Mir Muhammad Hamadâni with fine and ancient columns and ornamented slabs which are likely to have been taken from this temple. Other *Ziârats* of the town also show similar remains.

REMAINS OF A TEMPLE AT SHAR.

A mile to the south-east of Khrew is the village Shâr, where iron ore is found. Kalhana mentions it by the name of Shanara as an *agrahâra* founded by

King Sachinara father of Ashoka. The *Ziârat* of Khwâja Khizr, which stands here near several small springs, is built with the remains of a temple.

TEMPLES AT LADU.

About two miles to the left of the road leading from Pâmpur to Avântipura, there are two temples at Ladu, one surrounded by water and a smaller one close by, a little higher up the hill-side. The following is an extract from the description of it given by Bishop Cowie:—

"The ground plan of the former is a square of 24 feet. There is only one doorway to the W.S.W. Its head is semi-circular, with a pyramidal pediment slightly projected and divided into two portions, of which the upper one is plain and the other is occupied by a semi-circular ornament. The apex of the pediment reaches the top of the cornice which runs round the top of the walls on the outside. The roof is entirely gone.

"The interior is a circle, the diameter of which diminishes from the ground upwards. There is a cornice 20 inches bigh, $9\frac{5}{12}$ feet above the floor. The mouldings are the same as those of the lowest course of the ceiling of the small temple, viz. three fillets, like those of the Payar dome, but that the edge of the middle one is round instead of square. The wall on the inside shows signs of fire having been used perhaps to destroy the roof which may have been of wood. The top of the doorway inside is formed by the underside of the course from which the cornice of the interior is projected.

"There is a drain in the south side for carrying off the water used in the services of the temple. The basement is carried all round the building except where it is broken by the doorway. The basement of the temple stands on a platform 48 feet square faced with stone walls forming a sort of lower basement.

"The whole stands in the middle of a tank of a very clear water which issues from two springs in the north-east corner. The tank is about three feet deep. Round the tank there are the foundations of walls which seem to have formed a square of 100 feet. There is an ancient looking *lingam* $4\frac{1}{6}$ ft. high, $1\frac{1}{4}$ ft. in diameter with eight flat faces of dark limestone, standing in the water near the springs which supply the tank.

"The smaller of the Ladu temples stands a little above and behind the first. Its ground plan is a square of ten feet. It has only one doorway to the west.

"The doorway has a square top covered by a pediment which rests upon the jambs of the door, the tympanum being occupied by the trefoil ornament. The trefoil contains a niche which once held a figure. The temple in front is a plain copy of that at

Pândrenthan. The capitals of the corner pilasters are ornamented with two animals standing back to back and three of the square pillars, supporting the principal pediment, are decorated with a bold flowered ornament. The roof of the building is pyramidal and the interior forms a square of six feet, the walls being seven feet high and plain.

"The ceiling is formed of nine blocks, four of which rest over the angles of the walls. To the east and west of the temple are rectangular foundations of the same width as, and continuous with, that of the temple itself, but there is no trace of surrounding walls. There are, however, numberless hewn stones lying about in all directions. The pedestal of a *lingam* remains in the centre of the interior.

"A small square cella and other materials of old temples have been annexed to a neighbouring *Ziârat.* Nothing, however, is known about the antiquity of the temples mentioned above."

TEMPLE AT AVANTIPURA.

Avântipura lies on the right bank of the Jhelum and is 18½ miles south-east from Srinagar. This place was originally called Vishvaika-sâra. A town was founded here by King Avântivarman, who reigned in Kashmir from 855 to 883 A. D. Despite 10½ centuries having elapsed since he lived, his name is emembered as an ideal king. Under him the arts orf peace flourished in the country. He paid minute attention to everything that tended to promote the well-being of his subjects. In his time various works were started to minimize the chances of floods, which were frequent before.

The whole neighbourhood of Avântipura is filled with ruins, but the only traces of its former greatness are the two temples which this great king founded, one before his accession to the throne and the other and larger one after he ascended it. One was dedicated to Vishnu and the other to Shiva, the former under the title of Avântisvâmin, and the latter under that of Avântishvara. These two temples are situated on the right bank of the river, one at Avântipura and the other ¾ mile to its north-west near the village of Jaubrâr. They dazzle the visitor with their sumptuousness, magnificence and grandeur. They are built, as all ancient temples in Kashmir are, of immense rectilineal blocks of limestone, betokening strength and durability.

Sir Francis Younghusband says on page 118 of his book *Kashmir* that such works "denote the former presence in Kashmir of a people worthy of study." He further says—"And the people, who built the ancient temples of Kashmir, must have been religious, for the remains are all of the temples or of sacred emblems and not of palaces, commercial offices or hotels, and they must have, at least, held that one large idea, else they would not have built on so enduring a scale. They must have been men of strong and simple taste, averse to the paltry and the florid."

Both these temples are now shapeless masses of ruins, but the gateways of both are standing and the colonnade of the smaller temple, which had been completely buried under ground, has been excavated. The style corresponds with that of the Mârtanda quadrangle, but the semi-attached pillars of the arched recesses are enriched with elaborate carving of very varied character, while the large detached columns are somewhat less elegantly proportioned.

Recent excavations at Avântipura have proved successful, buildings and sculptures having been unearthed there.

These two temples were destroyed by Sikandar, 'the Iconoclast.' Sir Alexander Cunningham thinks that these massive buildings could not have been overthrown except by using gunpowder which, it is not unlikely, he got from Tamerlane, with whom he exchanged friendly presents. He, it is recorded, got, among the presents, "villainous saltpetre."

In the time of this king (Avântivarman) the river below Bâramula was dredged, which resulted in reclaiming large tracts of riparian land for cultivation. His engineer was named Suyya, who founded the town of Sopur. The dredging was on a precisely similar idea as that of Major Joly de Lotbiniere who started dredging works below the narrow gorge of Bâramula under the orders of the late Mahârâja Pratâp Singh, but achieved little success.

In the time of this king lived Bhatta Kallata, the pupil of Vasagupta, the founder of the Spanda-Shâstra branch of Kashmir Shaiva Philosophy. His commentary called *Spanda-Sarvasva* on his teacher's *Spanda-Kârikas* is still extant.

The prime minister of this king was named Shûra. His motto (worth remembering by all in power) was a Sanskrit verse which meant— "This is the time for granting benefits while fortune, fickle by nature, is present. Why should there be again time for benefits, while misfortune is always imminent"?—(*Râjatarangini* V, 36). This verse was constantly recited in the minister's assembly-hall by a bard.

NARAYANSTHANA.

At Narasthân, (Nârâyanasthâna) about ten miles north-east of Avântipura, lies one of the most interesting ruins in Kashmir. The situation is very picturesque, looking down the narrow valley, while behind it the ground slopes up towards the lofty mountains of the Brâriângan range. The cella stands in a walled enclosure about 65 feet square. This wall, which is about five feet thick and five feet high to the top of the coping stone, has in some places fallen to the ground. The main entrance is on the west side through an imposing portico; the outer portal is arched, the pediment possessing the usual characteristics of the Aryan order of architecture. It was supported by two columns about eight feet high, the width of the entrance between the pillars being about 4½ feet The outer vestibule measures about eight feet by four feet ; in the middle is a square gateway opening into a second vestibule of rather larger dimensions.

In the middle of each of the other three sides of the wall within the enclosure there is a blank arched recess, and on the north side there is also a small square postern measuring about three feet by two feet and a similar one on the west side seems to have led into a square chamber which occupied the south-west corner of the enclosure. This chamber was lighted by a small arched window. Projecting into the enclosure from the southern wall is a small cell, about five feet square, with a pyramidal roof.

The cells of the temple, which occupied the centre of the enclosure, are similar in general appearance to those of Pâyar and Pândrenthan, but more imposing in their proportions and elaborate in details. Each side measures about 15 feet above the plinth. The porch, which is on the west side, projects rather more than three feet from the face of the wall.

In the middle of each of the other three sides is a blank trefoil archway corresponding in proportion to the portal. On either side of the vestibule the figure of a deity is carved in bold relief on the panel within a trefoil arched recess.

The inner entrance is a square gateway about 6½ feet high by 3½ feet wide supported by pillars. Both this and the middle gateway of the north seem to have been fitted with stone doors. The inside chamber is about 8½ feet square; the walls are blank, with the exception of a small arched recess on the south side of the entrance. The flooring is of stone which has given way in the centre, where probably the image of Vishnu stood. About 8½ feet from the ground there is a cornice, from which the roof seems to have tapered to a point, the walls are now standing to a height of about 24 feet and the pinnacle was probably built about ten feet higher. On each side of the roof was a lancet.

TEMPLE AT PAYAR.

About 19 miles towards the south from Srinagar lies the village of Pâyar. On the south side of this village, situated in a small green space near the bank of a stream, is an ancient temple which, in intrinsic beauty and elegance of outline, is superior to all the existing remains in Kashmir of similar dimensions. Its excellent preservation is due to its retired situation and the marvellous solidity of its construction. The cella, which is eight feet square and has an open doorway on each of the four sides, is composed of only ten stones, the four corners being each a single stone; the sculptured tympanums over the doorways being four others; while two more compose the pyramidal roof, the lower of these being an enormous mass eight feet square by four feet in height. It has been ascribed by General Sir A. Cunningham, on grounds which in the absence of any positive authority either way may be taken as adequate, to King Narendrâditya, who reigned in Kashmir in 209—22 A. D. The sculptures over the doorways are coarsely executed in comparison with the artistic finish of the purely architectural details and are much defaced, but apparently represent Brahma, Vishnu, Shiva and the goddess Durgâ. The building is said to be dedicated to Vishnu as Surya or the Sun-God.

Inside the cupola is radiated so as to represent the sun, and at each corner of the square the space intervening between the angle and the line of the circle is filled by a celestial attendant who seems to be sporting at the edge of its rays. The roof has been partly displaced, which is said to have been the result of an attempt made by the Pathâns to take it down and remove it to the city. The displacement may possibly have been due to an earthquake, as the temple is not so big as to have withstood demolition by the Pathâns or others.

The interior is still occupied by a large stone *linga*.

MINIATURE TEMPLE AT KUIL.

At Kuil, between Avântipura and Pâyar, there is a miniature temple cut out of one single stone. The interior of the temple is a cube of 15 inches with the centre of the roof hollowed out into a dome, and the walls are five inches thick. There is only one entrance. On the three sides there are closed doorways with pediments like that of the entrance. The pediment is unbroken and contains the trefoil ornament. The basement of the temple and the upper division of the roof are not found. There are the bases of three small columns eight inches in diameter. At the bases, the plinth is seven inches high and 11¼ inches wide.

In the middle of each of the other three sides of the wall within the enclosure there is a blank arched recess, and on the north side there is also a small square postern measuring about three feet by two feet and a similar one on the west side seems to have led into a square chamber which occupied the south-western corner of the enclosure; this chamber having been lighted by a small arched window. Projecting into the enclosure from the southern wall is a small cell about five feet square, with a pyramidal roof.

The cella of the temple, which occupies the centre of the enclosure, is similar in general appearance to those of Pâyar and Pândrenthan, but more imposing in its proportions and more elaborate in its details. Each side measures about 15 feet above the plinth. The porch, which is on the west side, projects rather more than three feet from the face of wall.

In the middle of each of the other three sides is a blank trefoil archway corresponding in proportion to the portal. On either side of the vestibule the figure of a deity is carved in bold relief on the panel contained within a trefoil arched recess.

The inner entrance is a square gateway about 6½ feet high by 3½ feet wide supported by pillars; both this and the middle gateway of the north seem to have been fitted with stone doors. The inner chamber is about 8½ feet square; the walls are blank, with the exception of a small arched recess on the south side of the entrance. The flooring is of stone.

RUINS AT BIJBEHARA.

Twenty-nine miles from Srinagar lies the town of Bijbehâra, the ancient Vijayesvara. This town, Kalhana says, was founded by king Vijaya, (see *Râjatarangini*, II, 62). The town contained the most famous shrines of the Valley, especially Shiva Vijayesha or Vijayeshvara dating from ancient times. The ancient temple occupied, according to tradition, a site about a hundred yards from the left river bank and opposite to the bridge over the Jhelum. According to Kalhana's account, says Sir Aurel Stein, which may well have been based on genuine local tradition or inscriptional evidence, Ashoka

(B. C. 250) had replaced the old stuccoed enclosure of the temple by one of stone. The great king was also credited with having erected within this enclosure two temples called Asokeshvara. The old shrine, so often mentioned by Kalhana and which has been the scene of many historical incidents, has now completely disappeared. Sir Aurel Stein further says that it is probable that a temple so much frequented had undergone more than one restoration in the course of the fifteen centuries which passed between the time of Ashoka and the end of Hindu reign in Kashmir. Some time before A. D. 1081, while king Ananta was residing at the *tirtha* of Vijayeshvara, the temple was burnt down in a general conflagration caused by his son Kalasha. The latter, however, subsequently restored the shrine. The old *linga* of Shiva Vijayeshvara seems to have been destroyed by Sikandar, *But-shikan*.

There are at present found many ruins here and there in this town which probably belonged to the temples built in early days at this place. Some ruins are found at and about the mosque (Bade Masjid). There is a stone receptacle for temple offerings now lying outside the mosque of Ratan Hâji, and a pillar is found inside it.

TEMPLE AT MAMAL.

In the Lidar valley at Mâmal (anciently called Mamalaka) on the beautiful hill-side, dense with blue pines and Himalayan spruce, opposite the

Pahalgâm camping-ground, 46 miles from Srinagar, nestle the ruins of a small Shiva temple of sculptured stones. The *linga* in it is, according to Kalhana's *Râjatarangini*, called Mammeshvara. The temple forms a cella of the usual style, measuring 7¾ feet square, with a porch resting on columns. In front of it is a stone-lined spring about 12 feet square, containing limpid water.

This temple escaped destruction at the hands of Sikandar, 'the Iconoclast'. He had, however, gone up the Lidar valley with the intention of proceeding to the cave of Amarnàth and breaking the ice-*linga* there and also the temple at Mâmal *en route*. On reaching Ganeshbal, he broke the stone image of Ganesh standing in the middle of the Lambodari or Lidar river there. It is said that, when the knee of the image was struck by Sikandar with a hammer, a flood of blood flowed down. On witnessing this frightful spectacle, the Iconoclast got terrified and, thenceforth, desisted from further destruction of the Hindu temples and images. He then abandoned the idea of going farther to Amarnâth and returned, regretting his past sacriligious acts and deeds.

On his way back, on reaching Bijbihâra (the town built by King Vijaya who reigned in Kashmir in 80-72 B. C. *vide Râjatarangini*, II, 62), Sikandar, it is said, found a slab with an old inscription in Sanskrit in the ruins of the Vijayeshvara temple he had previously destroyed. In that it was stated "*Bismillâhi mantrena nashanta Vijayeshvara*" meaning that with the pronoucement of "Bismillâh" (a phrase used by the Muhammadans at the beginning of all actions), the Vijayeshvara temple shall get destroyed. Seeing that what he had done had already been predicted, he expressed deep remorse for having become instrumental in the fulfilment of what was inevitable. and thus having become an unfortunate target of odium for ever and ever.

It will be interesting to note here that the temple of *V*ijayeshvara stood near the present bridge of Bijbihâra and was very lofty. It is not known who had originally built it. The *tirtha* here is mentioned in the *Nilamata Purânam*, verse 1516. The temple had been in ruins so far back as the time of Ashoka, who too had rebuilt it. Afterwards it had got burned down in the reign of King Ananta (1028-63 A. D.) in a conflagration caused by his son, Kalasha, sometime before 1081 A. D. (*vide Râjatarangini* VII, 408 and 409); and had been built again by Kalasha who reigned in Kashmir from 1063 to 1089 A. D. (*vide Râjatarangini* VII, 524).

To return to the subject of this sketch, namely the temple at Mâmal. Jayasimha (1128–49 A. D. furnished it with a golden *amalaka* (crowning portion of the spire) which has since disappeared (*vide Râjatarangini* VIII, 3360). This shrine is mentioned in the book *Amreshvarakalpa*, which proves its remote antiquity.

TEMPLES AND CAVES AT BHUMZU.

The caves of Bhumzu are situated on the left bank of the Lidar river about a mile north of the spring of Bhavan, (which an ancient legend connects with the birth of the Sun-god Mârtanda, from the lifeless egg which Aditi, the wife of Kashyapa, had brought forth as her thirteenth child—a famous Hindu pilgrimage, where, during a certain month in each Hindu leap-year, pilgrims congregate and perform the *Shrâddhas* of their deceased relations). The largest of the above caves contains a stone temple, which stands at the far end of a natural but artificially enlarged fissure in a limestone cliff. The entrance to the cavern, which is over 60 feet above the level of the river, is carved with an architectural doorway, and a gloomy passage, 50 feet in length, leads from it to the door of the temple. It is a simple cella, ten feet square, raised on a badly moulded plinth and approached by a short flight of steps. The square doorway is flanked by two round-headed niches, despoiled of their statues, and is surrounded by a high triangular pediment, reaching the apex of the roof, with a trefoiled tympanum. The opening is about 40 feet above the ground and is reached by rough steps made in the rock; it is ovoid in shape, 6½ feet high and 3½ feet wide. The cave penetrates the mountain in an easterly direction and may be traversed for about 210 feet—the people believing it to be interminable. The rock in many places is beautifully honey-combed by the action of water which constantly trickles down from the higher portion of the roof. About 20 feet from the entrance, there is a low and narrow passage leading off to the left, and about 60 feet beyond it on the same side is a small circular chamber.

There is another cave in the same mountain about three minutes' walk beyond the longest cave. Its entrance is nearly 100 feet above the ground and is ornamented by a porch cut out of the solid rock with the usual trefoil arch. The interior is oval and about 48 feet long, 27 feet wide and 13½ feet high. It contains two platforms: the upper one supports a temple built of stone.

There are other caves situated in and about the village, but they are small and near the ground, and are not so interesting as the above.

Bhima Shâhi, king of Udabhândapura (an ancient capital of Gândhâra, about 15 miles above Attock) and the maternal grandfather of queen Didda, erected in the life-time of her husband, Kshemagupta (A. D. 950-58), a temple of Vishnu, Bhimakeshva at Bhumzu, which is plastered thickly with earth and converted into the *Ziârat* of Bâbâ

Bâmdin. According to the *Rishnâma*, this saint before his conversion to Islâm, bore the name of Bhuma Sâdhu and was practising austere penances in the largest cave mentioned above.

Another temple close by has been turned into the tomb of Rukn-ud-din Rishi, who died sometime after Bâbâ Bâmdin.

There is another cave here of still greater extent, but with no archetectural accessories; and half a mile farther up the valley at the foot of the cliff are two temples, the larger of which has been converted into a Muhammadan tomb.

TEMPLE OF MARTANDA.

The most impressive and the grandest of all the ruins in Kashmir are at Mârtanda—the Cyclops of the East—which is about three miles east of Anantnâga. Occupying undoubtedly the finest situation in Kashmir, this noble ruin is the most striking in size and position of all the existing remains of Kashmir grandeur. The temple itself is not more than 40 feet high, but its solid walls and bold outlines, towering over the fluted pillars of the surrounding colonnade, give it a most imposing appearance. There are no petty confused details, but all are distinct and massive and most admirably suited to the general character of the building. The mass of buildings consist of one lofty central edifice with a small detached wing on each side of the entrance, the whole standing in a large quadrangle, surrounded by a colonnade of fluted pillars with intervening trefoil headed recesses. The length of the outer side of the wall which is blank is about 90 yards, that of the front is about 60 yards. There are in all eighty-four columns—a singularly appropriate number in a temple of the Sun, if, as is supposed, the number 84 is accounted sacred by the Hindus in consequence of its being the product of the number of days in the week and the number of signs in the Zodiac.

The remains of three gateways opening into the court are now standing. The principal of these fronts due west—towards Anantnâga. It is also rectangular in shape and built with enormous blocks of limestone, six or eight feet in length and one of nine feet and of proportionate solidity, cemented with mortar. It is wonderful how these huge stones were piled one upon the other to such a great height with such exactitude. The central building is 63 feet in length and 36 feet in width, and above all, has(as the temples in Kashmir possess) in addition to the cella or sanctuary, a chir and nane, which is 18 feet square. The sanctuary alone is left entirely bare, the two other compartments being lined with rich panellings and sculptured niches. It has been conjectured that the roof was of pyramidal form and that the entrance chamber and wings were similarly carved. There would thus have been four distinct pyramids of which that over the inner chamber must have been the loftiest, the height of its pinnacle above the ground being about 75 feet.

The temple is 60 feet long and 38 feet wide, its height, when commplete must have been 60 feet. The courtyard that surrounds and encloses the temple, is a more remarkable object than the temple itself. Its internal dimensions are 220 by 142 feet. On each face is a central cella, larger and higher than the colonnade in which it is placed. The height is 30 feet and the pillars on each side are nine feet high—not lofty but they have a Grecian aspect which is interesting. It is thought that the whole of the interior of the quadrangle was originally fitted with water to a level up to one foot of the base of the columns and that access to the temple was gained by a raised pathway of slabs supported on solid blocks at short intervals which connected the gateway flight of steps with that leading to the temple. The same kind of pathway stretched right across the quadrangle from one side doorway to the other. A constant supply of fresh water was kept up through a canal from the river Ledari, which was conducted along the side of the mountain for the service of the village of Simbarotsika close by.

In the centre of either side of the longer interior chamber is a window reaching the floor and about eight feet in height. The walls thus divided quarterly are filled with single figures in relief, two of Surya and two of Lakshmi, one on each panel.

Bates says that the interior must have been as miposing as the exterior. On ascending the flight of steps now covered by the ruins, the votary of the Sun entered a highly decorated chamber with a doorway on each side covered by a pediment with a trefoil-headed niche containing a bust of the Hindu triad, and on the flanks of the main entrance as well as those of the side doorways were trefoil niches, each of which held a deity. The interior decorations of the roof can only be conjecturally determined, as there do not appear to be any ornamented stones that could, with certainty, be assigned to it.

Much vain speculation has been hazarded regarding the date of the erection of this temple and the worship to which it was appropriated. It is usually called, by the people (owing to its hugeness) the house built by persons as mighty as the Pândarâs and, by the Brahmans, Mârtanda or the Sun, to which the temple was dedicated. The true date of the erection of this temple—the wonder of Kashmir—is a disputed point of chronology, but the period of its foundation took place probably between A. D. 370 and 500. The colonnade is recorded in the *Râjatarangini* as the work of the famous King Lalitâditya. who reigned in Kashmir from A. D. 701 to 757. From the same authority we gather—though the interpretation of the verses is considerably disputed—that the temple itself was built by Ranâditya who reigned in 223 A. D. and the side chapels, or at least one of them, by his queen Amritaparbhâ.

Fergusson nevertheless doubts the correctness of this opinion and does not consider it to be clear that it is dedicated to the Sun. He also thinks that it was probably built about 100 years after the temple at Avântipura and not so long as 250 years after. The large temple dedicated to the Sun, says Cole, was probably of earlier date, and may possibly have been erected by Samdhimati-Aryâraja (35 B.C.), who, with the exception of the Buddhist Prince Meghavâhana (12 A.D.), was one of the only rich predecessors of Ranâditya (223 A.D.) and a worshipper of the emblems of Shiva.

Cunnigham thinks that the erection of this Sun temple was suggested by the magnificent sunny prospect which its position commands. He remarks—"It overlooks the finest view in Kashmir, and perhaps in the known world. Beneath it lies the "Paradise of the East", with its sacred streams and glens, its orchards and green fields, surrounded on all sides by vast snowy mountains whose lofty peaks seem to smile upon the beautiful Valley below. The vast extent of the scene makes it sublime, for this magnificent view of Kashmir is no pretty peer in a half-mile glen, but the full display of a Valley 30 miles in breadth and 84 miles in length, the whole of which lies beneath the ken of the wonderful Mârtanda."

It is now difficult to realize the extreme beauty of the external decoration, as the stone carvings have been terribly mutilated by the Muhammadans.

Enough, however, says Cole, is existing to prove that the temple had been covered with ornamental carvings of high class beauty.

SPRING AND RUINS AT LOKABHAVANA.

About twelve and half miles from Bijbehâra towards the south is the village of Lokabhavana (now called Lârikpura) which is identified with the Lokupunya of the *Râjatarangini*. There is also a fine spring adjoining the village, which is considered a sacred place by the Hindus. King Lalitâyditya is said to have built a town here. There are several ruins found at this place and a small garden pavilion, erected by Aurangzeb near the spring, is partly constructed of old materials.

TEMPLE AND SPRING AT KUTHER.

About ten miles from Verinâg in the Arapath valley lies Kuther, which has derived its name from a spring found in it. The following is an extract from what Sir M. A. Stein writes in his *Râjatarangini* :—"The place of pilgrimage at this place is the sacred spring of Pâpashudana (sin-removing) situated a short distance from Kuther. There are still some remains extant of the enclosure which King Bhoja of Mâlava (during Ananta's time A. D. 1028-63) constructed around this sacred spring. The latter now rises in a circular tank of at least 60 yards in diameter, which is enclosed by a solid stone wall, and by steps leading down to the water.

The depth of the tank is considerable. In this Shiva is believed to have shown himself in the disguise of pieces of sandal wood floating on the water.

"The local tradition maintains that the tank and its stone enclosure were constructed by a Râja from the Deccan named Matsukund. This king was disfigured by horns which had grown on his head and had in vain sought relief by visits to numerous sacred sites. When near Kapateshvara (Kother), he noticed that a wounded dog was healed by entering the water of the sacred spring. The king followed his example and got rid of his horns. Thereupon he testified his gratitude by the construction of the tank. To the same king is ascribed the erection of a temple in the usual Kashmir style, of modest dimensions situated to the north of the tank, and of several still smaller cellas of which the ruins, more or less well preserved, are found close by."

Abul Fazl, in the *Ain-i-Akbari* mentions that "there exists in the village of Kother a deep spring surrounded by a stone temple. When its water decreases an image of Mahâdeva in sandal wood appears."

PART II.

Mughal Gardens In Kashmir.

PREFACE.

Kashmir is one of the finest countries that the sun shines upon. It is truly called the Sub-Alpine region of Asia's Italy. It is a dream of lovelinees! Its natural scenery is unsurpassed, nay, even unrivalled by any country in the world, and its climate is most healthy and invigorating. This happy region seems peculiarly sequestered by Nature for her abode. Hoary mountains, shimmering with snow, fence it all round, the breezes wherefrom give a peculiar luxuriance to the air ; while the verdure of the fields, the transparency of the lakes and streams and the abundance of fruits and flowers combine to form an inviting picture for the eye.

The Mughal Emperors esteemed this dream-land so fair, the pearl of their realm. They, with their queens of beauty, made it a health-resort. Endowed with synthetic talent, they indulged in elaborate tastes and further beautified this beautiful country by laying out pleasure gardens in it, all so well conceived and so admirably executed, and thus "they gave a new urge to the finest traditions of a branch of Hindu culture" as stated by Havell. The pleasure-loving Shâh-i-Jahân was so much charmed by this fascinating country that he used to visit it frequently, and once, when he was ill and away from Kashmir, he recited the following couplet, from which can be measured the extent of the love he had for his land of joy :—

خورد گندم آدم از جنت کشیدندش برون
من کہ خوردم آش جو یارب به کشمیرم رساں

'Adam was turned out of Paradise for having eaten wheat.

'I drank only barley-water, O God ! take me to Kashmir.'

Shâh-i-Jahân's father, Jahângir, was no less enamoured with the natural beauty of this country. It is he who has said :—

اگر فردوس بر روے زمیں است
ہمیں است و ہمیں است و ہمیں است

If there be a Paradise on earth,
It is this and it is this and it is this !

Asked at his death-bed what was his heart's desire, Jahângir murmured "Kashmir and nothing else":—

از شاه جہانگیر دم نزع چو جستند
با خواہش دل گفت که کشمیر دگر ہیچ

The Mughal gardens in Kashmir are frequented by jolly, merry, roystering crowds every day, who loiter on their soft green turf and feast their eyes with the unique sight of their pavilions, grottos and cascades surrounded by various kinds of flowers and shaded by stately *chinârs*. Visitors, journeying to Kashmir in ever-increasing numbers on holiday-making bent, are also seen lounging and sauntering and conjuring up romantic visions in them and admiring their exquisite beauty.

The demand for a treatise, containing particulars in regard to these magnificent gardens, is great. Whatever records about them exist are widely scattered and extremely scarce. There are, indeed, several very nice and ably written books on Kashmir in which these gardens have been described with pens dipped in brilliant colours, but hitherto no treatise has appeared in which a complete account of them has been given in a separate and handy form. The want of such a publication is felt not only by visitors to the country but also by its inhabitants. I have, therefore, made an attempt to give a description of them with the object of meeting the want indicated above.

ANAND KOUL.

SHALAMAR.

According to a legend, Pravarasena II, the founder of the city of Srinagar, who reigned in Kashmir from 110 to 170 A. D., had built a villa on the edge of the Dal Lake in its north-eastern corner, calling it Shâlâmâr, which, in Sanskrit, means "the abode of love." The king used to go often to visit a saint, named Sukarma Svâmi living near Hârwan, and took rest in this villa on his way to, and from, that place. In course of time this villa vanished, and then the village, that had sprung up in its neighbourhood, was called Shâlâmâr after the name of the villa.

In 1619 A. D., the Mughal Emperor Jahângir laid out a garden at this village and called it "Farah-Bakhsh" meaning "Delightful." A Persian poet has described this garden thus:—

شنیدم شاه روشندل جهانگیر
زعشرت شد چو رونق بخش کشمیر
چو شد دامان دریا جلوه گاهش
بسوئے شالمار افتاد راهش
قضاے دید چون روے عروسان
سزاوار عمارات و گلستان
به طبعش روح روح افزا اثر کرد
گران خرابی دماغش را خبر کرد
بگفت این دشت رنگین روے حوراست.
زما سر منزلے اینجا ضرور است
دران ایام شاه هفت اقلیم
که بر سر دارد از خورشید دیهیم

سرو سر گردهٔ شاهزادگان بود
دراں شاهزادگی شاه جهاں بود
پے اتمام ایں منزل قد افراخت
براے خویش کارے پیش انداخت
ازیں چندیں صفا در کار آوشد
که شاهی آینچینن معمار آوشد
زنهرو آبشار و حوض و فوار
ز دیوار و عمارات نخل و گلزار
بهشتے در جهاں شد آفریده
چنیں باغ فلک هرگز ندیده
کنون آمد زفیض خاک و آبش
فرح بخش از شهد عالم خطابش
چوشد آراسته باغ فرخ بخش
بحکم حضرت ظل الهی
شهنشاه شهاں شاه جهانگیر
که مشهور است از مه تا به ماهی
پے تاریخ ایں گلزار ریاں
خرد فرمود فرحت گاه شاهی

I heard Jahângir of splendid genius,
When he for pleasure visited Kashmir,
When he made an excursion by the border of the lake,
He found his way towards Shâlâmâr.
He found here scenery like the faces of brides,
Fit for buildings and flower gardens.
The delightful breeze made an impression upon his mind;

The deep dream awakened his brain;
He said: "This elegent land is the face of the virgin of paradise.
A dwelling of ours is necessary here."
In those days the monarch of seven continents,
Who has got a crown of the sun on his head,
Who is the head of princes,
In that princedom being the monarch of the world,
Was determined to complete this place,
Set a task before himself.
The task became so grand
That such a monarch became its mason.
By canal and cascades and reservoirs and fountains.
By walls and buildings, trees and flowers,
A paradise was created on the earth.
Such a garden has never been witnessed by the sky.
Now came—through the beauty of its earth and water,
Farah-bakhsh its name—from the monarch of the world.
When Farah-bakhsh Bâgh was prepared
By order of the Shelter of God, Jahângir, the Emperor,
Who is famous from the moon to the fish,
For the year of this flourishing garden,
Wisdom suggested "the royal delightful resort".

The chronogram of the laying out of the garden is given in the words "*farhat-gâh-i-shâhi*" in the last line of the above poem, *viz.* 1031 Hijra.

In 1630 A. D., Zafar Khân, a Mughal Governor of Kashmir, made an extension to this garden towards the north by order of Shâh Jahân. This governor was a poet and he mused—

بہست اگر در عالم عیش و طرب خلد برین
فیض بخش است و فرح بخش است بر روے زمین

If the high heaven be in a state of mirth and joy,

It is the Faiz-bakhsh and the Farah-bakhsh on he face of the earth.

This new portion of the garden was called "Faiz-bakhsh" meaning "Bountiful". Khisâli, a Persian poet, has written:—

چو باغ فیض بخش از حکم شاہی
ابر باغ ارم گشته مباهی
فرخ بخش از کمال افتخارش
چو گل بر فرق خود داده قرارش
ازین رو کاشمیر فخر جہاں است
که در وے گلشن شاه جہاں است
پے تاریخ سالش صبحگاهے
خرد گفتا مسرت گاه شاهی

When Faiz-bakhsh, by the imperial order,

Became the pride of the garden of Eden,
Farah-bakhsh, with much pride,
Placed it like a flower upon its head.
Kashmir is the pride of the world, because,
Within it is the garden of Shâh Jahân.
For its year one morning.
Intellect suggested "a royal pleasure resort."

The words *masarrat-gâh-i-shâhi* in the last line above give the chronogram of the laying out of this garden, *viz.*, 1042 Hijra (1633 A. D.).

The Shâlâmâr is connected with the Dal Lake by an artificial canal, 12 yards wide and about a mile long. On each side of this canal there are broad and green paths, overshadowed by large trees, and, where it joins the lake there are blocks of masonry on both sides, which indicate the site of an old gateway. There are also the remains of a stone embankment which formerly lined the canal throughout.

The Shâlâmâr is 590 yards long and its width at the lower end is 207 yards, while that of the upper end is 267 yards. It is surrounded by a brick and stone wall about ten feet high and is arranged in four terraces lying one above another and of nearly equal dimensions. There is a line of tanks or reservoirs along the middle of the whole length of the garden—a leading feature of every Mughal garden — and these are connected by a canal, 18 inches deep and from 9 to 14 yards wide. The tanks and the canal are lined with polished lime stone, resembling black marble, and they are provided with fountains. The water is obtained from the Hârwan stream behind the garden; it enters at the upper end and flows down from each successive terrace, in beautiful stone chutes, carved in many ingenions patterns of shell and fish, which lead to the reservoir below containing numerous fountains, and, after leaving the garden, it falls into the outer canal, by which it is conducted to the lake.

The fourth terrace was the private portion of the garden where the ladies of the harem resided and where they stayed in the palmy days of the Mughal emperors. It contains, in its centre, a magnificent black stone pavilion—'a romance in stone'—which is raised upon a platform a little more than three feet high and 65 feet square. Its sloping roof is about 20 feet high and is supported, on each side, by a row of six elaborately carved black marble pillars, which are of polygonal shape and fluted. It was used as a banqueting hall, a favourite place for entertainments of various kinds. When at night the fountains were playing and the canal and its cascades were merrily running, the pavilion and the garden were lit up with various coloured lamps, that shed their light upon the throng of gaudily-dressed and jewel-bedecked guests and were reflected in the tanks and water-courses so as to make then appear like fiery lakes, the effect must have been exceedingly pretty. Frogs, made of silver, strung on silver wire, were tied round the fringes of the ponds touching the water and, as they were made so ingeniously by some expert mechanic, the ebb and flow of the water, caused by the fall of the cascades and fountains, shook them and made them croak as if they were living. These articles used to be buried secretly somewhere in the garden by the gardener after use on festive occasions. He never informed even his own family members of the spot where they were hidden, lest the matter might get known and the articles be stolen for their valuable metal. The gardener died, and as his death was sudden, he could not divulge this secret to any one. So these frogs probably still remain buried unknown underneath the earth somewhere in the garden.

The pavilion is surrounded by a fine reservoir, which is 52 yards square and about 3½ feet deep. It is lined with stone and contains 140 large fountains. Upon each side of the terrace, built against the wall, there is also a lodge. These formed the private dwellings of the royal family. On the edge of each of the three lower terraces there is also a small pavilion which overlooks the fountains in the tank below. Each of these consists of two apartments on each side of the canal, over which is a covered archway uniting the two, and that of the lowest is supported by 16 black stone pillars which are fluted and of polygonal shape.

Bernier, who visited Kashmir with Aurangzeb, gives an interesting account of this garden in his travels and says that the doors and pillars made of stone used in the garden were found in some of the idol temples demolished by Shâh Jahân, and that it was impossible to estimate their value. These stones are very much polished. They are called *sang-i-mûsâ*, of which there is a quarry at the village of Shâr near Khrew.

It was in this garden that the Emperor Jahângir enjoyed the intense delight of making up the quarrel he had with his Nûr Mahal "the light of the Harem". The poet Moore has immortalized the scene, which he closes thus:—

And well do vanished frowns enhance,
The charms of every brightened glance,
And dearer seems each dawning smile,
For having lost its light awhile;
And happier now for all her sights
As on his arm her head reposes
She whispers him with laughing eyes
"Remember, love, the feast of roses."

What changes have occurred since the time when Jahângir and Nûr Jahân cast aside the cares of state and, forgetting the petty intrigues of court, roamed through this garden! They planted, but never lived to see the *full* perfection of the stately *chinâr* trees. Others have entered into their labour. Man has done much for these royal Bâghs, but Nature more, and it is where man has attempted least that he has succeeded best.

H. H. the Mahârâja Sir Harisinghji has had electric lights extended to it which illuminate it in the evening on festive occasions, imparting a brilliant fairy-like tone everywhere.

CHAUDRI BAGH.

Chaudri Mahesh, who was one of the grandees of Kashmir in the reign of the emperor Aurangzeb, laid out a large garden, calling it Chaudri Bâgh, to the north of Nashât Bâgh. This garden, it is said, had as many as 80 terraces, rising from the edge of the Dal Lake towards the gentle slope of the mountain to the east. It was so delightful that it excited the jealousy of Saif Khân, who was the governor of Kashmir and had also begun laying out a garden of his own at Habbaq. The governor fretted at this rivalry and murmured—

چودری باغ نہ کرد بر دل سیف خان داغ کرد

i. e., the Chaudri laid out a garden, nay, he singed the heart of Saif Khân !

The Chaudri's house was at Rainâwâri. He had another garden there, which was also called Chaudri Bâgh. He connected these two gardens by a bund having two solid masonry bridges, one at Rainâwâri and the other near the Nashât Bâgh. The former has two stone slabs built into two piers of the middle span with the following inscriptions:—

هست تاریخ ایں خجستہ اساس
بانی پل مہیش شنکر داس

مادهٔ تاریخ شد مصرع پیراستم
باد پل چودری قایم و آراستم

The date of this auspicious foundation is—
The founder of the bridge Mahesh Shankar Das
A line was adorned for the subject of the date—
May the Chaudri's bridge remain firm and embellished !

The second lines of these two Persian couplets give the chronogram of the erection of this bridge, viz, 1085-86 Hijra (1675-76 A. D.)

The Chaudri's gardens have, by the lapse of time, vanished, but the bund, together with the bridges, exists to this day.

THE NASHAT BAGH OR THE "PLEASURE GARDEN."

This garden is situated two miles to the south of the Shâlâmâr. It was laid out by Asaf Jâh, brother of Nûr Jahân, queen of Jahângir. A Persian poet thus sings its praise.—

چون باغ نشاط شد شگفته
از یا سمن و ریان و گل ها
خورشید جهاں و آصف دهر
گسترد بساط و خورد مل ها
در گوش نسیم گفت سالش
گلزار نشاط و عیش دل ها

When Nashât Bâgh was in blosom.

With fresh jasmine, sweet-basil and other flowers,

The sun of the world, Asaf,
Spread the carpet and took wine.
In the ear of the breeze it whispered its year
"The garden of Nashât and the delight of hearts."

The chronogram in the last line gives 1044 Hijra as the date of the laying out of the garden.

Sir Muhammad Iqbâl has also sung.—

تو گوئی که یزدان بهشت برین را
نهاد است در دامن کوهسارے

High Paradise, as if the Almighty,
Has placed at the foot of a hill.

In 1633 A. D., this garden was visited by Shâh Jahân. He found it was far better in point of scenery than the Shâlâmâr and said to Asaf Jâh thrice that it was a delightful garden, expecting that Asaf Jâh would tell him that it might be accepted by the Emperor as his own garden. But Asaf Jâh kept silent. This inwardly displeased the Emperor. The garden was, as it is now, supplied with water from the same stream which supplied the Shâlâmâr, and the Emperor, in his anger ordered that, as the water-course belonged to the Shâlâmâr only, no water should run to any other garden from it. This at once deprived the Nashât of all its beauty. Asaf Jâh, who was staying in the garden, felt very sad but, of course, could do nothing. One day, observing the desolate look the garden wore for want of water, he felt exceedingly grieved, and, throwing himself on his back in a corner, heaved deep sighs, and in this melancholy mood went to sleep. A servant of his knowing the cause of the grief that weighed upon him, went to the place where the stream was stopped and, removing the blockade, brought water to the garden. At once did the fountains begin to play and the cascades to make a pleasing noise, and this awakened Asaf Jâh. He enquired, in surprise, how the water had come, and got much alarmed lest the Emperor might hear of this and get annoyed. His servant stood up before him and told him that, as he had seen him in sorrow for want of water in the garden, he could not bear it and, therefore, secretly went and removed the blockage from the stream. Asaf Jâh upbraided him for haviug done so, and hastily got the stream closed again. The news reached the ears of the Emperor and he summoned the man who had committed the offence. The poor man, trembling with fear, pleaded guilty and spoke, with folded hands, to the Emperor that he had done this because the sorrow of his master, caused for want of water in his garden, was unbearable to him, and that he would submit to any punishment His Imperial Majesty might award him for the offence. Now everybody thought the man would be given a very severe punishment, but, to their surprise and delight, the

Emperor admired the devotion of the faithful servant and bestowed a *khilat* of honour upon him and, besides, gave Asaf Jâh a *sanad*, granting him the right of drawing water from the Shâlâmâr stream for the Nashât Bágh.

The Nashât Bâgh is 595 yards long and 369 yards wide, and is surrounded by a stone and brick wall, which, on the front side, is 13 feet high. It is arranged in ten terraces, three of which are much higher than the others, being from 16 to 18 feet one above the other. There is a line of tanks along the centre of the whole garden and these are connected by a canal about 13 feet wide and eight inches deep. The tank and the canal are lined with polished stone The beauty of flower-beds, with the pleasing lines of their design, are livened by numerous fountain jets and a grassy path traverses each side of the canal, which is about 12 feet wide. The stream, which feeds it enters the garden at the upper end and flows down the successive terraces in cascades, which are formed by inclined walls of masonry covered with stone slabs beautifully scalloped to vary the appearance of the water. Some of the cascades are very fine, being from 12 to 18 feet high and are surmounted by polished stone seats.

There are two principal pavilions, one at the lower and the other at the upper end of the garden. The lower pavilion is double-storied and built of wood and plaster upon a foundation of stones. Its lower floor is 59 feet long and 48 feet wide and enclosed on two sides by beautiful lattice windows made of wood. In the middle there is a reservoir about 14 feet square and three feet deep, which is full of fountains.

The upper storey has a lofty corridor on its eastern and western sides. On its northern side, there is an apartment, 25 feet long and 14½ feet wide, which is enclosed by lattice work, and, on the south-side, there is also a similar but smaller apartment. An opening in the middle of the floor, about 27 feet square, commands a view of the fountain in the reservoir below. In front of this pavilion and upon the terrace below it, there is a large reservoir filled with fountains.

The upper pavilion is situated upon the end of the highest terrace from which the sight of the whole lay-out of the garden emerges into view. It consists of a single-storied building on each side of the canal which is crossed by a verandah uniting the two. The verandah between them is supported on each side of the canal by wooden pillars painted red and it is 43 feet long, 20 feet wide and about 30 feet high. On the second terrace below this pavilion there is also a very fine reservoir which is 102 feet wide, 123 feet long and 3 feet deep, containing 25 large fountains.

Giant plane trees (*chinârs*) shade the walks, which are bordered by lines of cypresses, and all around is soft green turf studded with flower-beds. Lofty crags rise for thousands of feet precipitously above the garden, while in the opposite direction a white soft expanse of lake and village-dotted plain attract the eye. The water runs through the garden for irrigation purposes, but when picnics or pleasure parties are held, the water is turned into the lime-stone channels and the fountains play; and when the garden is lighted up with a string of electric lamps to its full length in the evening, the effect is extremely pretty. The best time to spend in this lovely garden is morning when the radiance of the early dawn kisses the silvery dews with which the whole area is bathed, and when it is shady and the lake far below is glittering with the light of the sun. The poet has truly said:

صبح در باغ نشاط و شام در باغ نسیم
شالمار و لاله زار و سیر کشمیر است و بس

"Morning at the Nashât Bâgh and evening at the Nasim Bâgh, Shâlâmâr and tulip fields—these are the places of excursion in Kashmir, and none else."

The old-fashioned mode of illuminating this garden with oil *chirâgs* has been changed by order of H. H. Mahârâja Sir Harisinghji, electric lights having been extended here, which, in sharp contrast to stars twinkling in the sky above, throw floods of light on this beautiful garden in the evening on festive occasions.

HABBAQ.

Half a mile from Nasim Bâgh to the north is the garden of Habbaq (penny-royal). It was laid out by Saif Khân, one of the Mughal governors of Kashmir (1665-67 and 1669-72 A. D.) and it was also called Saifâbâd after his name. He desired to make it excel the Nashât Bâgh and Shâlâmâr in beauty. He brought a stream of water from the Sindh Nullah to feed the fountains, grottos and cascades in the garden. But before the excavation of the stream was completed, he was summoned back to Delhi by his master, Aurangzeb. He had deferred planting groves of plane trees and cypresses therein, pending the coming of water by the excavated stream, but as he had suddenly to depart from Kashmir, he could not plant them. The garden having remained shadowless for want of trees, the poet wrote—

سایه گر نیست سیف آباد را
مے تواں پیغمبر باغات گفت

"Saifâbâd has got no shade;
It might, therefore, be called the Prophet of the gardens."

Mahârâja Ranbir Singh started flour and rice-pounding mills in this garden in 1868 A. D., which were worked by water-power by jail prisoners. He also started a silk factory here in 1877 A. D. The mills as well as the factory were, however, stopped afterwards and this place again wore a deserted look. Since then it is called Raghunâthpura because the Mahârâja had laid out a large garden just above it calling it by this name.

NASIM BAGH.

About half a mile to the north-east of Nagin Bâgh on the border of the Dal Lake is the Nasim Bâgh (Garden of Breeze), laid out by the Emperor Shâh Jahân. It contains hundreds of magnificent shady *chinârs* (1,200 had been originally planted) which when saplings, were, it is said, watered with milk mixed with water—so much tender regard was being paid for promoting exuberance in their growth. It is a most delightful camping ground. "This park lies open—a beautiful and ancient woodland—through which the lake breezes blow, making it the very abode of serene and tranquil peace, while its white iris-clusters lend it an almost feminine charm"—so admiringly and fittingly says Mr. V. C. Scott O'Connor about it in his book "The Charm of Kashmir". A Persian poet has said:—

در جہاں چوں بحکم شاہ جہاں
دوحۂ تازہ از نعیم آمد

کرد گلگشت آں چو شاہ جہاں
بلبل از شاخ گل کلیم آمد
گفت تاریخ دوحۂ شاہی
از بہشت عدن نسیم آمد

"When in this land, by order of Shâh Jahân.
A fresh groove came into existence out of magnificence;
When Shâh Jahân roamed therein.
A bulbul spoke from a blossomed branch, (and)
Said the date of the Royal Groove—
'From the Paradise of Eden a breeze has come.'

The last line of the stanza gives the chronogram of the laying out of the garden, *viz*, 1045 Hijra (1635 A. D.)

HAIDARABAD AND ALIABAD.

'Ali Mardân Khân, who was governor of Kashmir in 1642-43 and again in 1651-58 A. D. laid out a garden with pavilions of polished stone and cataracts and fountains at Haidarâbâd near Nowshera where formerly King Zain-ul-'Abidin's garden was situated.

He also laid out a similar garden above Telbal village to the north of the Dal Lake, calling it 'Aliâbâd.

Little trace of what these gardens contained is now to be found.

ILAHI BAGH.

Near Bachhpura village there is an old *chinâr* garden called Ilâhi Bâgh, which was planted by Mir Ilâhi by order of Jahângir. The Emperor, together with his queen Nûr Jahân, used to visit it at nights brilliant with a huge silver moon at the full shining in the sky above, sending a flood of light down upon the lake. They used to go in a small boat, which was towed up through the Buta Kadal nullah by a levy of pretty damsels in scarlet and lace, the jingling anklets on whose feet made sweet music as they went along. In this luxurious garden there was a *chinâr* so thick that its trunk measured 48 feet in circumference. This delightful place, with its glistening green turf, was very attractive as the poet truly said:—

گریباں میکشد خواهی نخواهی
بسوے خود مرا باغ الہی

"Willing or not (as if) by the collar drags (one)
Bâgh Ilâhi towards itself."

The chronogram of the laying out of this garden, viz,. 1050 Hijra (1639 A. D.), is to be got from "Bâghe Ilâhi" in the following Persian couplet:—

فلک آشفته بود از بہر سالش
ملک گفتا بگو باغ الهی

"Heaven was puzzled for its year,
The Angel said—"Say the Divine Garden."

BAGHA MULLA SHAH.

Near the village of Darind, ten miles to the north of Srinagar, is the garden called Bâgha Mullah Shâh, which was laid out on the spur of a hillock overlooking the Anchâr Lake by Prince Dârâ Shikoh for his tutor Mullâh Shâh. The Shâhkul canal was made to run through it. A masonry building, with a Turkish bath, was constructed therein, the ruins of which are still to be found there.

'AISHABAD.

On the bank of the Sudrakhun (western arm of the Dal Lake) towards the east near a bridge, is the garden called 'Aishâbâd. It was laid out by the Emperor Jahângir. A stream of water *via* Zukur village was brought here from the canal called Joi Shâhi, fed by the Sindh Nulla, and by means of it fountains were made to play among the grottos in the garden.

The chronogram of the laying out of this garden is given in the last line of the following stanza, viz., 1030 Hijra (1621 A. D.)

عیش آباد روضهٔ شاهی
از جهانگیر شه چو یافت نظام
بهر تاریخ آن سروش بگفت
عیش آباد گلشن آرام

"The royal garden 'Aishâbâd,
When it was founded by the Emperor Jahângir,
For its date the Angel said—
'Aishâbâd is the Garden of Peace."

This garden belongs now to Diwân Jiwan Nâth one of the chief *raises* of Kashmir.

JAHANARA AND SHAHABAD.

Prince Dârâ Shikoh laid out a delightful garden on an islet on the Dal Lake near the place called Bhattamazâr, calling it Jahânârâ. By the lapse of time it fell into disrepairs. During the time of the Afghans a hermit, named Lâl Shâh, used to stay here, and since then it is called, after his name, Takia Lâl Shâh.

Just opposite the Jahânârâ towards the south on the bank of the Dal Lake is situated the garden called Shâhâbâd or Monifol (Pupil of the Eye), which was also laid out by Dârâ Shikoh. The poet Salim, has sung thus about these two gardens:—

عروس گل چو از داماد گوید
جاں آرا و شاہ آباد گوید
فتادہ ایں دو گلشن مست و شاداب
یکے بسر آب و دیگر بر لب آب

"When the flower bride seeks about the bridegroom,
She says—'Jahânârâ and Shâhâbâd.'

"Both these gardens are lying luxuriant and verdant, one on (*i. e.* surrrounded by) the water and the other on the edge of the water (of the Dal Lake)."

BAHR-ARA.

On the bank of the western arm of the Dal Lake is situated the Bahr-Arâ. It was a spacious garden laid out by Nûr Jahân, queen of the Emperor Jahângir. A stream of water from the Joi-Shâhi, running from the Sindh Nullah *via* Ilâhi Bâgh, used to flow into it, which watered the flower-beds arranged in terraces. A mansion, seven storeys high, had been built here on the highest point of vantage, from which the Emperor and his consort used to have a full view of the Dal Lake on moonlit nights.

The chronogram for the date of the laying out of this garden, viz., 1032 Hijra (1623 A. D.) is to be found from the words کاخ بحر آرا in the following Persian stanza:—

چوں به کشمیر باغ بحر ارا
گلشنے تازه گشت شهر آرا
هفت منزل نشیمن شاهی
بر جبینش شداست دهر آرا
بهر تاریخ ایں نشیمن خاص
هاتغی گفت کاخ بحر آرا

When in Kashmir the garden of Bahr-Arâ:—
A fresh flower garden—became the adornment of the city,

A royal mansion seven storeys high

Became the beautifier of the world on its forehead

For the date of this special villa

The Angel declared—"A villa, the adorner of the Lake,"

Since 1894 A. D. this most healthy and isolated area is used as a leper asylum.

GULSHAN, ZAFARABAD, INAYAT BAGH & AHSANABAD.

Zafar Khân Ahsan, who was governor of Kashmir from 1634 to 1641 A.D., and again from 1643 to 1647 A.D., laid out four gardens mentioned below within the short period of 14 months.—

Gulshan between Bhota Kadal and Ahmada Kadal in 1635 A. D.

Zafarâbâd at Breyawâr, on the bank of the Anchâr Lake, in 1634, about which Zafar Khân sang:—

ظفر آباد من کم از جنان نیست
چنیں پر فیض باغ در جہاں نیست

"My Zafarâbâd is no less than Paradise

Such a bountiful garden is not to be found in the world."

'Inâyat Bâgh:—Near the mausoleum of Sayyid Muhammad Madani, through which the Lachhma-Kul canal used to flow, about which Zafar Khân muses thus:—

تعـال الہ زبستان عذایت
که دارد لاله وگل بے نهایت

"Good God! The garden of favour.
Has got countless tulips and flowers."

Ahsanâbâd.—On the bank of the Dal Lake, to the north of Nâidyâr, with a mosque of polished stone.

Mir Ilâhi, a poet of the time, composed the following couplet in regard to these gardens:—

ظفر خاں کرد از طبع طون
بعرصه چارده مہ چار گلشن

"Zafar Khân laid out, through his varied genius,
Four gardens within fourteen months."

JAROGAH SHAHI.

In 996 Hijra (1587 A. D.), Akbar the Great began to build a wall about two miles long and 28 feet high (which cost him 11 millions of rupees) round the Hari Parvat. It was finished in 1006 Hijra (1597 A. D.). He also constructed a palace at the foot of the Hari Parvat towards the east. In front of this palace he laid out a garden down to the edge of the Dal Lake. This was called the Darshani

Bâgh, or the Garden of Audience. It was arranged in long terraces and contained tanks and cataracts. On its three sides it had rows of trees. The chronogram of the laying out of this garden, viz. 1003 Hijra (1594 A. D.), is to be found from the word باغ in the following Persian couplet:—

شاه گگشت باغ بنموده
باغ تاریخ باغ فرموده

The Emperor walked through the garden;
He uttered باغ as the date of the garden."

DARA MAHAL.

In 1012 Hijra (1603 A. D.), Prince Dârâ Shikoh constructed a number of fine buildings glimmering in a flood of light, amongst which is the mosque of polished stones for his tutor Akhund Mullâ Shâh on the southern slope of the Hari Parvat, the ruins of which are still extant. In the compound he laid out a beautiful garden of flowers and shrubs with cataracts and tanks. The water required for irrigation used to be raised by means of a Persian wheel from a large masonry tank erected a little below.

BAGHA DILAWAR KHAN.

On the western bank of the Brârinambal is situated the garden laid out by Dilâwar Khân, who was governor of Kashmir from 1618 to 1620 A. D. It contains very stately *chinârs*. Moorcroft, Hugel and Vigne, the earliest European travellers, barring Bernier, stayed here during their sojourn in Srinagar. At present the Government High School is located therein.

BAGHA IRADAT KHAN.

At Sunti Bhatun Hâr, to the east of Naupura, there was a garden laid out by Irâdat Khân, who was governor of Kashmir in 1620-23 A. D. It contained beautiful villas with delicate lattice work, which were made by a very skilful carpenter in such a geometrically artistic design as was not to be found anywhere else in Kashmir. He gave a large amount of money as a reward to the carpenter, but, lest he should make such lattice work for others' buildings that might rival his, he cut off the thumb of his right hand. Such was his vanity coupled with jealousy !

CHAR CHINAR.

Châr Chinâr, or the garden containing a square piece of land with four *chinârs* growing at its four corners, is situated on the southern bank of the Dal Lake. It was laid out by Shâhzâda Murâd Bakhsh in 1641 A. D., when he was governor of Kashmir. This delightful and favourite resort used to be thronged on hot summer days by picnic parties going on the Dal Lake in boats, which they tied up here in order to refresh themselves under the cool and breezy shade of the *chinârs*. To others, given to merriment, this corner was a place of gaiety, dancing and laughter— a very riot of materialism with its flower battles and all the brave music of the sensuous life. Still, to others with a religious turn of mind, it was a peaceful spot to linger at for the contemplation of the great mysteries of life, their fingers turning rosaries, their lips in prayer.

A boulevard, planted with a long row of horse-chestnut trees, has recently been constructed by H. H. Mahârâja Sir Harisinghji along the bank of the Dal Lake, joining this place of "the four *chinârs*" with the Chinâr Bâgh below the Dal gate. This boulevard is divided into three pieces and called after the names of Râjâ Sir Amar Singh, Mahârâja Sir Harisinghji and the Heir-apparent Râj Kumâr Karansinghji, respectively. This has immensely enhanced the beauty of this side of the lake.

PARI MAHAL.

Pari Mahal (Fairies' Palace), with a nice little garden, is situated on the spur of the Zebwan mountain on the southern side of the Dal Lake. It is about a mile from the margin of the lake. It was a school of astrology built by Dârâ Shikoh (Shâh Jahân's eldest son) for his tutor Akhund Mullâ Shâh. It is terraced up the hill-side, the face of each terrace having deep niches. There is a spring near by, the water of which used to irrigate the garden. This palace is also called Kuntilun, because it was to be a copy of a castle named Tilun in India. But, when ready, it was not found to equal it. Hence Dârâ Shikoh declared in disgust کوتیلن *i. e.* what comparison could it bear with Tilun? Thenceforth it was called by the phrase uttered by the Prince, which has since been corrupted into Kuntilun. It has now fallen into disrepair.

CHASHMA SHĀHI.

The Chashma Shahi is a famous spring of pure, transparent and cold water. It is situated in a small pleasure-garden, high up on the slope of the mountain overlooking the lotus blossoms on the Dal Lake. It is 2½ miles from Nashât Bâgh, towards the south. The garden is about 113 yards long and 42 yards wide and is surrounded by a wall about seven feet high. It is arranged upon the same plan as Nashât Bâgh. There are three terraces, a central acqueduct, tanks, waterfalls and fountains, which are fed by the sparkling water gushing out of the spring situated at the south end of the garden. The acqueduct passes under the basement storey, and after leaving the reservoir, falls to the lower terrace in a fine cascade about 16 feet high. This garden was built by order of the Emperor Shâh Jahân by Ali Mardân Khân, then governor of Kashmir. The chronogram of the laying out of this garden, viz., 1052 Hijra (1642 A. D.), is given in the words

کوثری شاهی in the following Persian stanza :—

دوش دیدم نشسته بر کوثر
شاه مردانعلی جم جاهی
گفتمش اسلام گفت علیک
گفت بر گو دگر چه میخواهی
گفتمش بهر چشمه تاریخی
گفت بر گوے کوثرے شاهی

"Yesterday I saw sitting at the spring of Paradise,
Shâh Mardân Ali of Jamshed's splendour.
I accosted him : 'Peace be unto thee.'
He replied : 'Unto thee.'
He urged : 'Speak out what you want.'
I told him : 'A date for the spring.'
He declared 'Say the Royal Spring.'

BIJBEHARA.

Twenty-nine miles from Srinagar to the south, lies the town of Bijbehâra. Here on both sides of the river is the garden of Dârâ Shikoh, in which there are magnificent *chinârs*. One *chinâr* is so thick that its trunk measures 54 feet in circumference at ground level. The two portions of the garden were once united by a stone bridge, the ruins of which are still to be found. The garden consisted of a number of cross avenues, and along the centre was a line of tanks connected by an acqueduct. The remains of a brick palace or lodge are visible even now.

MATTAN.

About 40 miles from Srinagar, towards the south-east, is the Mattan or Bhavana spring. It is a famous place of Hindu pilgrimage sacred to the sun, where, during certain months in each Hindu leap year, pilgrims perform *shrâddha* (ceremonies) for their deceased relations. In about 1630 A. D. a garden of fine *chinârs* was laid out in front of this spring by Asaf Jâh by order of Jahângir. Abul Fazl writes in the *Ain-i-Akbari* (translated by Colonel Jarret) as follows :—

"On the slope of the hill is a spring, at the head of which a reservoir has been constructed, full of fish. The sanctity of the spring preserves them from being touched." In reference to the above a foot-note has been given by Colonel Jarret—

"The spring referred to is that of Bhavana, one of the holiest in Kashmir, which, says Vigne, is swarming with Himâlayan trout."

AURANGABAD.

At a distance of seven miles from Anantnâg, towards the south, is the village Lârikpura, originally called Lokabhavana. There is a spring here. A garden was commenced to be laid out here by the Emperor Aurangzeb but it was left incomplete.

ACHHABAL.

About six miles from Anantnâg, to the south-east, lies the village Achhabal, the ancient Akshavala, which, when originally founded by King Aksha, who reigned in Kashmir in 571—631 A. D. was a large town. (See *Râjatarangini* I, 337).

The place is noted for its spring, which is the finest in Kashmir and is supposed to be the re-appearance of a portion of the river Bringhi, whose waters suddenly disappear through a large fissure underneath a hill at the village Wâni Divalgâm in the Brang Pargana. It is said that once, in order to test this, a quantity of chaff was thrown in the Bringi river at the place its water disappears at Wâni Divalgâm and that chaff came out of the Achhabal spring.

The water of the spring issues from several places near the foot of a low spur which is densely covered with *deodâr* trees and at one place it gushes out from an oblique fissure large enough to admit a man's body and forms a volume some 18 inches high and about a foot in diameter.

In 1620 A. D., Nûr Jahân, "Light of the world" queen of the Emperor Jahângir, finding here the most splendid opportunity afforded for man's hand to lend help to Nature, laid out a garden at this place, calling it Begamâbâd. It was also called Sâhibâbâd. It is 467 feet long and 45 feet broad and is surrounded by a stone wall and divided into portions. It contains many fruit trees and some very large *chinârs*, and the ruins of a *hammâm* (Turkish bath) and other buildings. The water of the spring flows through the garden, which is traversed by three acqueducts, the central one being about 16 feet wide, and those on each side about 6½ feet wide. Along the central acqueduct, there are two large tanks; the upper one is 188 feet long and 74 feet broad, and contains in its centre a wooden pavilion, which is about 18 feet square and rests upon a platform of masonry; while the lower tank is about 80 feet square. There are three waterfalls in the upper part of the garden, one on each canal, and the largest is the middle one, which is 12 feet high and about eight feet broad. There are also three waterfalls outside the lower end of the garden, one on each canal, and the largest is the middle one, which is eight feet high and about six feet wide. The tanks and acqueducts are lined with stone and abound with fish, and a large number of fountains have been erected in them.

Bernier, who visited Kashmir about the year 1663 A. D., writes of this garden thus:—

"In returning from Sundabrâri, I turned a little out of the highway in order to sleep at Achhabal which is a place of pleasure belonging to the old kings of Kashmir, and, at present, to the Great Mughal. Its principal beauty is a fountain, of which the water disperses itself on all sides around a building, which is not devoid of elegance, and flows through the garden by a hundred canals. It comes out of the earth as if it re-mounted and returned from the bottom of a well with violence and boiling and in such abundance that it may rather be called a river than a fountain. Its water is admirably good and is so cold that to hold the hand within it could scarcely be borne. The garden is very beautiful on account of its alleys, the great quantity of fruit trees, apricots and cherries, the quantity of *jets d'eau* of all kinds of figures, of reservoirs full of fish and a kind of cascade very high which in falling makes a great sheet of 30 or 40 paces in length, the effect of which is admirable, particularly at night, when they have placed below it an infinity of little lamps which are arranged in holes made on purpose in the wall, all of which is of very great beauty".

Kashmir poets have, in their own native tongue, poured forth very sweet and melodious idyls in praise of this garden and the buildings therein, some lines of which are quoted below :—

Achhabala gachhi dabi zâgai madano !
Yi dapaham tity lâgayo.
Mârnas ami shakarlabi, kurnam bedâd,
Achhibalache gachhi dabe dimasai faryâd.
Achhibalache gachhi dabi peth dimasai nâla o faryâd,

Koh tshandit deva melem Shîrîni Shâh Farhâd!

" O beloved ! I lurk for thee at the *gachh*-plastered balcony of Achhabal,

Whatever (flower) thou chooseth, I shall offer thee.

That beloved killed me and did me injustice.

I shall call him out from the *gachh*-plastered balcony af Achhabal.

Plaintively shall I call him on the *gachh*-plastered balcony of Achhabal,

Having searched for him in hills, would that he could meet me as Farhâd did Shîrîn !"

VERNAG.

Vernâg is a village situated at the foot of the Bânahâl pass. It is so called after the name of a spring there called Vernâg. According to a legend the goddess Vitastâ (Jhelum) wanted to take her rise from this place, but it happened that when she came, Shiva was staying here, whereupon she had to go back and then she took her rise from Vithavatur (Vitastâtra), a spring about a mile to the north-west of this place. *Virah* in Sanskrit means to 'go back' and *nâg* 'spring' and, as Vitastâ had to go back from this place, it came to be called Virahnâg or Vernâg.

This spring was originally an irregular shapeless pond, and water, oozing out from different places in it, spread about and formed a little marsh. The Emperor Jahângir, whose artistic taste for polishing the beauty of Nature is well known, saw this and at once determined to improve it. He built the octagonal tank of sculptured stones round it, so that all the water was collected therein. This was completed in 1029 Hijra or 1620 A. D.

Seven years later, Jahãngir's son, Shâh Jahân, who was no less a lover of natural beauty, constructed cascades and aqueducts in straight lines through and around this fine garden which he, in order to enhance further the beauty of the place, laid out in front of the spring. He also built cold and hot baths to the east of this garden, just outside of it, of which little trace is now left.

The water from this spring issues from the north-eastern side of a high and well-wooded hill and is received into an octagonal stone basin ten feet deep.

There are two stone slabs built into the southern and western walls of the spring, on which prose and verse in Persian, in praise of the spring, and the dates of the construction of the tank and acqueduct, are inscribed. They are as follows :—

بادشاه هفت‌کشور شهنشاه عدالت گستر ابوالمظغر نور الدین
ابن اکبر بادشاه غازی بتاریخ ۱۵ع جاوس دریں سر چشمهٔ
فیض الهی نزول اجلاس فرمودند - ایں عمارت بحکم آنحضرت
صورت اختتام گرفت -

از جهانگیر شاه اکبر شاه
ایں بنا سر کشید بر افلاک
بانی عقل یافت تاریخش
قصر آباد چشمهٔ ورناگ

۱۰۲۹ هجری -

حیدر بحکم شاه جهان بادشاه دهر
شکر خدا که ساخت چنیں آبشار جوی
ایں جوی داده است ز جوی بهشت یاد
زیں آبشاره یافت کشمیر آبروے
تاریخ جوی آب بگفتا سروش غیب
از چشمهٔ بهشت برون آمد است جوے (۱۰۳۵ هجری)

"The king of seven kingdoms, the administrator of justice, the father of victory, Nûr-ud-din, Jahângir son of Akbar, the martyr king, halted at this spring of God's grace in the 15th year of his reign. This construction was made by order of His Majesty.

By Jahângir, son of King Akbar,
This construction was raised to the skies.

The architect of intelligence got its date—

"May the mansion last for ever together with the spring Vernâg!' (1029 Hijra.)

Haidar, by order of Shâh Jahân, the paramount lord of his age—

God be praised—made the cascade and acqueduct flow.

This acqueduct reminds one of the acqueduct of paradise.

By this cascade Kashmir attained glory"

The unseen Angel declared the date of the acqueduct :—

'The acqueduct has issued from the heavenly spring' (1037 Hijra.)

OTHER MUGHAL GARDENS.

There are some other Mughal gardens, but there is scarcely any trace of them left now. I, however, give their names in the following table:—

No.	Name of garden.	Place.	Name of founder.	Particulars.
1	Bâgha Lashkar Khân.	Bhattapura, a village on the bank of the Dal Lake towards the north.	Lashkar Khân, Governor of Kashmir (1658-60 A. D.)	A stream from Arkul canal was brought to flow through it.
2	Bâgha Q̣awâm-ud-Din Khân.	Rathapura.	Q̣awâm ud-Din Khân, Governor of Kashmir (1670 A.D.)	
3	Bâgha Sadârat Khân.	Pândach village, 6 miles to the north of Srinagar.	Sadârat Khân, a minister of Shâh Jahân.	

No.	Name of garden.	Place.	Name of founder.	Particulars.
4	Sadiqâbâd.	Western bank of the Dal Lake.	Sadiq Khan, a minister of Shah Jahan (1635 A. D.)	The Hazratbal mosque was built in this garden by Fazl Khân, governor of Kashmir in 1700 A.D.
5	Bâgha Afzal-âbâd.	Near Hazratbal, towards the North.	Afzal Khân, a minister of Shâh Jahân.	
6	Bhatta Mazâr.	An islet towards the west of the Dal Lake	Jâfar Khân, governor of Kashmir (1707 A. D.)	During the Pathân rule, Hindus were killed and drowned here—hence it was thenceforth called the cemetery of Pandits.

No.	Name of garden.	Place.	Name of founder.	Particulars.
7	Qâzi Bâgh.	Mânasbal Lake.	Qâzi Abul Qâsim *alias* Qâzi-zâda, governor of Kashmir (1752 A. D.)	This governor erected a bund near the Chinâr Bâgh in Srinagar, which is since called Sadi Qâzi-zâda after his name.
8	Bâgha Afrâsiâb Khân.	North of Hazratbal	Afrâsiâb Khan, governor of Kashmir (1745-52 A. D.)	
9	Itimâd Khân Bâgh.	East of Irâdat Khân's garden.	'Itimâd Khân, governor of Kashmir (1660-63 A. D.)	

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